

V
TWENTY-FOUR PAGES

THE NEW YORK DRAMATIC MIRROR

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I think that James Whitcomb Riley and a few other poets have raved about June as the perfect month of the year; the one priceless jewel in the crown of months.

We city people don't experience any great boom in roses, for they keep right on selling at \$1 apiece—the big American Beauties, I mean, of course—just the same as they do in Winter.

And the "ten-cents-a-bunch-lady" kind are an abomination. For some strange, unknown reason the dealers in these bunches entwine their stems with yards of wire, impaling the very blossom itself on one end and then spiraling the stem and spoiling its leaves.

I never see a rose that has been treated in that way without having an unholly wish to serve the man who originated the plan in exactly the same way.

If a few yards of good, strong barbed wire were inserted somewhere in his collar bone, and then bound about his body and limbs, mangling him in all sorts of ways, he might look pretty enough to sell for a few hours, but he wouldn't crucify any more roses.

And that is very probably the way he'll be treated when he reaches the other shore.

But I didn't start in to talk about roses. It was a natural digression on my part, caused by the knowledge that I had to say something at a season when there is no one to roast and a peachy little typewriter waiting my dictation.

What I wanted to say was this: I can at present recall no poet who has made mention of the fact that besides roses June ushers in strawberries, asparagus, and soft-shell crabs.

Of course, I know that they all make their appearance in the Broadway shops before the month of good things begins, but they reach their perfection just now.

And no one who can enjoy them all—the entire quartette—can feel entirely miserable. I suppose there are lots of folks who are unhappy on principle, and who would regard such a mundane thing as a breakfast with scorn.

But just try the combination I have suggested, and, if possible, have it served out of doors on a piazza, or beside a big window somewhere, and notice what a joyous rosette tint life will take on.

And don't have the crabs fried in batter, as they fry them in restaurants. If crabs were intended to have a crust they would have been born so.

I have always hated to have to lance a fried oyster as though it were an abscess, before I could get at its true inwardness. Let us not, then, mince words or batter crabs. But rather let us be glad that we are alive and not forced to accept Uncle Sam's hospitality in the Southern camps.

Perhaps this may be a very unpatriotic thing to say, but I think I'd rather be a reconcentrado and have my photograph taken with all the bones showing than to go off and fight for my country on a diet of hard tack and bad coffee.

I would rather be wafted into eternal Summer land by any other route than to be starved by the country I had marched off to fight for.

What are we girls doing? We are holding meetings and doing an awful lot of talking and forming societies all over the country, and wearing red, white and blue ribbons and army and navy buttons. But it isn't doing any real good.

Why can't the women of the United States form some sort of society for sending good food to the hospitals and camps?

It is not right that the conditions which exist should exist; but, as I said before, let us not mince words.

Let us mince meat and make it into pies, and boil hams and bake bread and send it to the starving heroes of '98. There is no woman who would not be glad to send something, and it will serve two purposes—the hungry will not only be fed, but the blush of shame may break over the cheek of Uncle Sam, and he will rise in his might and find out where the fault lies.

It isn't his fault. Abundant provision is made for the American army rationing. There is even an official manual issued by the government which gives amounts and measures and percentages, and a splendid set of recipes for the healthful cooking of the foods provided.

No; it is the old game of grab that is responsible for the present state of things. And it is an amusingly American paradox that the men we sent out to fight for the starving Cuban are being starved by us. But it is a ghastly truth.

The coming of Summer time brings out one fact in connection with the dramatic profession that it is impossible to take note of during the busy season.

It is the remarkable increase in the number of "own your own home" disciples of the stage.

The actor is only a migratory bird, from necessity. He wins his flight to Yaphank and to Cohoes, but he longs to fold his plumage and flutter no longer in Pullman cars and hotels. He gets tired of beating his wings against the trolleys work of elevators and pushing buttons twice for ice water and three times for the chambermaid.

Then some day his eye catches a sign somewhere.

"Why Pay Rent?" it says.

Now, that is a question that appeals to every one.

Why Pay Rent? That's what I want to know.

The actor broods over it until it becomes a monomania with him. Then one day the answer dawns upon him.

He buys a Summer home somewhere, or else takes a house for the season. And this is no real estate "ad" either.

I am not booming "any-old-place-by-the-sea," nor have I a neat Queen Anne lot for sale; nor do I wish you to send for circulars. But notice the colonies of Summer homes that actors have founded on the Jersey coast, at Larchmont, on Long Island—every place on the map—especially where he is swept by ocean breezes. There are only a

few of us with lodges in the Adirondacks, but these will come in time.

The new Strollers' Club quarters on Broadway promises to be one of the liveliest places in town, if the programme offered on the first evening is adhered to.

As I understand, it is to be a sort of a semi-Bohemian, semi-society, semi-artistic, semi-collegiate, and semi-a-little-of-everything affair.

You have got to be distinguished in some way to belong. You must sing, or dance, or make Welsh rarebits, or recite, or have appendicitis, or something that will take you out of the common run of mortals.

I understand, though, that they draw the line at a man who has nothing to offer except that he has been to the Keeley Cure.

On the opening night of the Lenox Lyceum Mr. Aronson was explaining that there were 400 of the ornamental potted palm trees that made the big hall look so summery and cool.

"You had better have them removed," said a funny man, who happened to be present, "or people will be saying this is the shadiest place in town."

THE MATINEE GIRL.

AN ADDRESS BY IRVING.

At the recent annual dinner of the Press Club of London, Sir Henry Irving presided and made the following address:

"When I received the great compliment of an invitation to occupy this chair I was conscious of a certain ironical fitness in my position. The politician and the actor divide between them the distinction of supplying the most constant material for the most intimate and searching vigilance of the newspaper press. So when this great corporation of the Newspaper Press Fund gives its annual dinner, what more natural and fitting than a politician or an actor in the chair, who illustrates in his own person and in his own fortunes both the appreciation and the discipline it is the function of the press so liberally to bestow? I can imagine that when such a chairman happens to be a pretty old stage like myself there may be journalists in such a distinguished company as this who will look at him with a moistened eye of emotional reminiscence and murmur: 'Ah, it was upon that man I shed the mellowing influence of time over the volumes of press cuttings which no actor's library is without. I have heard of public men who say they never read the newspaper. That remark has been attributed to a Bishop, and perhaps there are kinds of abstinence quite easy to Bishops, but difficult to other mortals. If it were possible for a man whose doings are considered worthy of public notice to avoid the newspapers, he could scarcely hope to make his friends practice the same self-denial. Even a Bishop who is not inquisitive must occasionally meet deans and chapters who are. There's the rub. You may not read the newspapers, but as soon as you scent the morning air you know whether those proverbial little birds who spread the news with such alacrity are chirping about yourself, and the first feathered acquaintance that you light upon is generously eager to share with you the crumb picked from a newspaper with a special flavor for your own palate. I mention this not by way of complaint, but simply to illustrate the utility of that philosophy which fondly imagines that the newspaper can be ignored. My dear old friend Toole, whom to see here to-night is such a delight, writes to me in sending a contribution to the fund: 'On one occasion Charles Dickens—and you know it was by his advice that I went on the stage—said: 'Toole, mind and send me all the newspaper notices,' and I did. Some time afterward, when I met him again, he said: 'I received the notices, Toole; they were all good, but you never sent me the bad ones.' And my dear friend remarks that he certainly never did."

"But I am chiefly conscious to-night of the debt of gratitude we all owe to the press. The newspaper—say what you will of it—is the immediate recorder and interpreter of life. Morning and evening it offers us that perpetual stimulus which makes the zest of living. Be your interests what they may, though you abstract your mind from the tumult of affairs and devote it to art or science, you cannot open a newspaper without the sensation of laying your hand upon the throbbing pulses of the world. And it has throbbed within but a few days, throbbed with a widespread grief at the passing of a great man, a great statesman, a great and noble figure in productive and national life, who for more than half a century has helped largely to mould the destinies of the nation and of the world. Gentlemen, in a newspaper, at a glance, you are in touch with the elemental forces of nature, war, pestilence, and famine. You are transported by this printed sheet as if it were the fairy carpet of the Arabian, from capital to capital, from the exultation of one people to the bitter resentment and chagrin of another. You behold on every scale every quality of humanity, everything that piques the sense of mystery, everything that inspires pity, dread or anger. It is a vast and ever-changing panorama of the raw material of art and literature. There are some complaints, gentlemen, that the raw material is more generally interesting than the artistic product. The newspaper is a dangerous competitor of books, and those of us who write plays and produce them may wish that the circulation of a great daily journal would repeat itself at the box-office. But it is no use protesting against rivalry, if it be the rivalry of life, and the gentlemen of the press, who are engaged in stage managing a drama which, after all, is the real article, must always command more spectators than the humble artists who seek truth in the garb of illusion. I cannot sufficiently admire the enterprise of these great newspapers which keep the diary of mankind. In time of war their representatives are in the thick of danger, and though he may subscribe to the dictum, so familiar to playgoers, that the pen is mightier than the sword, the war correspondent is always ready to give lessons to the enemy with the less majestic weapon."

"In our own military annals no little glory shines on the names of civilians who, in the faithful discharge of duty to a multitude of readers, gave their lives as truly for their country as if they had died in the Queen's uniform. There are veteran campaigners of the press still among us, one of the most distinguished of whom being my old and valued friend, Sir William Russell, the vice-president of this fund, by whom I have the pleasure of being seated to-night. I say there are many veterans of the press whose services to

the British army will not be forgotten, though they never set a squadron in the field. I have heard it said that in diplomacy the press is sometimes indiscreetly ahead of events, but you must remember that nothing is so characteristic of the modern spirit as the art of publishing things before they happen. Nowadays all the world is on tiptoe, and the soul of journalism must be prophetic, because it has to do for a curious and wide-eyed public what was done for a much simpler generation by the alchemist and the astrologer. We ought to be thankful that this somewhat perilous business is conducted on the whole with so much discretion and breadth of mind. We have no less admiration, gentlemen, for the judgment of our press than for the enterprise which is born of competition, and although that judgment has often to be framed under conditions which demand almost breathless rapidity, it does not always bear unfavorable comparison with the protracted meditation of the philosophic recluse. But there is one thing which the ubiquitous energies of the press cannot command, and that is immunity for its members from the chances of evil fortune, from sickness and decay. I suppose there is no profession which makes such heavy calls upon the bodily and mental vigor of its servants as the profession of the journalist. Whoever nods, he must always be fresh and alert. Whoever is content with the ideas of yesterday, the journalist must be equipped with the ideas of tomorrow. In the course of my life it has been my privilege to number many brilliant journalists among my dearest friends, and I sorrowfully call to mind now more than one undaunted spirit who has suffered the penalties of overtaxed strength. Gentlemen, it is in such cases that this fund should be of special benefit."

LOUISE HEPNER.

On the first page of this week's issue appears a portrait of Louise Hepner, one of the prima donnas of the Steindorff Opera company, now playing at the Harlem Opera House. Miss Hepner made her initial appearance with the Steindorff company as Angelo in Cizibulka's tuncful opera Amorita, and scored a genuine success. Her singing of the score was marked by her usual excellent methods, and the volume and rare quality of her voice were never shown to better advantage. These, together with her admirable acting and her beauty, won for her a veritable triumph.

Miss Hepner came prominently before New York theatregoers by assuming the title-role in Oscar Hammerstein's production of La Poupee when Anna Held withdrew from the cast after the first week. Mr. Hammerstein maintains that had the beautiful Miss Hepner originated the part the history of the ill-fated La Poupee would have been different. To Manager Edward E. Rice belongs the credit of having discovered Miss Hepner. Her first appearance was under the versatile Rice's banner a few years ago in 1492, and after the failure of La Poupee she was again sought by him to sing the prima donna role in The Ballet Girl, in which she scored a pronounced success. To a MIRROR man Miss Hepner said: "I owe much to Mr. Rice—he has been kindness itself to me; but I desire to follow the operatic field, which I believe will afford more opportunities in the future and is most to my taste. I am endeavoring to arrange for a year of study either in this country or abroad."

A THRILLING SCENIC EFFECT.

At the office of William Calder yesterday, a MIRROR man was shown by John D. Calder, who manages his father's interests here, the model for the great landslide scene, which is the sensational feature of John Martin's Secret, the melodrama by Sutton Vane that Mr. Calder is to produce at the Star Theatre in September.

Mr. Vane, whose brain has been fruitful in devising novel and effective melodramatic episodes, such as the famous "span" in The Span of Life, has evolved for this play a scene that should rank with the most thrilling of realistic climaxes. The setting represents the entrance to a diamond mine in South Africa, with a drop showing the town of Kimberly in the distance. The mine is on the right, adjoining it being a hill on the side of which is a hut, in which is the heavy woman. A car, suspended on a trolley, runs from the mine to a hill on the left. The sensation occurs when the hill on the right slides, taking the hut with it and leaving the woman standing on a projecting plank in peril of her life. The heroine is at this moment passing through mid air in the car, and shouts to the other woman to jump. She does so, and the heroine catches her and saves her life.

If the women who are to figure in this scene are not already proficient in acrobatic work, it would seem advisable for them to take a course in this branch of dramatic art during the Summer.

The model is the work of Hart and Becker, scenic artists.

A FORTUNATE ESCAPE.

William Hall, of Byrne Brothers' 8 Bells company, had a remarkable escape at the Bijou Theatre, Brooklyn, where the company were playing recently. Hall was in the top gallery moving a pair of calcium light tanks, when one of the tanks slipped from his grasp. As he reached to catch it he lost his balance and fell head first to the ground floor, striking the lower box railing, breaking it, and knocking it out of shape. His injuries consisted of a slight scalp wound and a bruise on his side. The distance of his fall was fifty feet, and he is fortunate to have escaped with his life, as it was a race as to whether Hall or the tank would reach the floor first. W. E. Flack, manager of the Byrne Brothers, says that the record shows that no matter how great the fall or how frightful the accident, the members of the company are proof against serious injuries.

J. J. ROSENTHAL MARRIES MISS OSTERMAN.

J. J. Rosenthal, manager for the Broadhurst Brothers, and Kathryn Osterman, who played in What Happened to Jones last season and who will appear in the Autumn in Why Smith Left Home, were married last Thursday at the residence of M. A. Kraus in this city. A few intimate friends were present, among them being the bride's sister, Anna Belmont. Mr. and Mrs. Rosenthal left at once for Pittsburgh, where they will visit Mr. Rosenthal's mother. After a trip to Chicago they will return to New York in July.

GOSSIP.



Alfred Kelcy, whose portrait appears above, is one of the most popular comedians in the country. Possessed of an easy, graceful presence, an abundance of magnetism, his original sketches, songs and extemporaneous verses on local topics have gained for him a host of admirers. Mr. Kelcy has been engaged as principal feature of Waite's Comedy company for the coming season, and after a rest at a Southern resort with his wife, who has been ill, his return to the Waite company will be hailed with delight by his thousands of admirers in New England, through which the company will tour. Mr. Kelcy was born in Waterford, Ireland, famous in theatrical history as the birthplace of Edmund Kean, and it was there he made his initial bow, appearing in vaudeville during his first year. Then for four years he toured this country, as joint star with Lillian Kennedy, after which he spent three years with James R. Waite's Eastern company. In addition to being a clever comedian, Mr. Kelcy is a prolific writer, and two of his successful plays, An Old Maid's Chase and Casey's Troubles, will be numbered in the repertoire of Waite's Comedy company during the coming season.

The Manhattan Comedy company, presenting a triple bill—When a Man's Married, Sweethearts, and The Rough Diamond—have met with much success in Ontario. The roster: W. J. Thorold, manager; F. W. Thorold, business-manager; Albert Brown, stage-manager; Howard West, assistant stage-manager; L. J. Fuller, Albert Brown, Longley Taylor, Darwin Rudd, Howard West, Frances Whitehouse, Maie Tunison, and Caroline Rhodes. Another Manhattan Comedy company, managed by Olanda Battaglia, is in New England.

Mrs. F. F. Jewell (Lee Jarvis) is at Hong Kong, where Mr. Jewell has a prospering business. She writes that letters from American friends would be most welcome at "Eastley," Upper Richmond Road, Hong Kong, China.

Manager George W. Sammis is making a special trip in the interest of Gilmore's Band, and has made a number of excellent contracts for its appearance.

John Price will be stage-manager and comedian at Salisbury Beach, near Boston, this Summer.

Ferris Hartman and his manager, George Bowles, who have been doing well on the Pacific Coast with The Purser, appeared upon the Rialto last week.

The suit of Ethel Douglass against Richard Mansfield for \$550, alleged to be due as salary, was dismissed last week in Washington. Miss Douglass having failed to deposit \$50 security for cost of continuing action.

Charles E. Blaney's new farce-comedy, The Female Drummer, will open at the Park Theatre, Boston, Aug. 29, for a run.

The Lyric Opera company, of forty people, recently organized by H. M. Ravenscroft, will open its season June 10, 11, at Jacksonville, Ill. The roster: H. M. Ravenscroft, manager; S. B. Patterson, business-manager; Milton C. Smith, director; Villa Knox, Charlotte Rix, Leona Hamilton, Mae Phelps, H. M. Ravenscroft, Charles O. Bassett, Charles Champion, Jack Henderson, Milton C. Smith, Nina Griner, Nora Moran, Linnie Lester, Gladys Lester, Maggie Kromer, Lottie Randall, Anna Wells, Fannie Graves, Florence Roberts, Kitty McNulty, Katherine Albertson, Georgia B. Kyle, Blanch Gale, Blanch Holt, Jeanne Bernard, Eugene Rogers, H. Kirby, Frank Burgess, J. F. Hayes, A. G. Kellam, H. Linke, B. Jackson, A. E. Kromer, J. A. Braidwood, D. H. Evans, O. F. Rockafeld, and S. B. Patterson.

Robert Mantell has been very successful at San Francisco.

Himmlein's Ideals will be one of the leading repertoire organizations on tour next season. Manager John A. Himmlein last week acquired the rights to the following plays through the Winnett Play Bureau: The Great Northwest, The Planter's Wife, and The Life Guard.

Negotiations are pending for an early production of Miron Leffingwell's new Cuban play, The Dawn of Freedom, at a Broadway theatre. The play was recently presented with great success at the National Theatre, Philadelphia.

The Opera House at Fredonia, N. Y., has been leased for the coming season to Potter and Cooke, who succeed Mr. Hilton, the former manager.

The Feist Printing Company, of White Haven, Pa., have brought suit against Benjamin F. Gilkinson to recover \$127 for printing alleged to have been furnished. The plaintiffs will be represented by Attorney M. Strassman at the trial on June 16.

Seventy West Point cadets saw Erminie at the Casino last Thursday.

ACTORS' FUND OF AMERICA.

Report of the Seventeenth Annual Meeting.

A REPRESENTATIVE ATTENDANCE.

President Louis Aldrich's Address—Reports of the Officers—Interesting Subjects Discussed—Increased Membership—The Finances and the Prospects—Work of the Year—The Election Results in Detail.

The seventeenth annual meeting of The Actors' Fund of America brought together, as usual, a goodly assemblage of representative members of the profession who take their calling seriously, and are always prompt to testify their sympathy with its worthiest institution. The meeting was held at Hoyt's Theatre, Tuesday, June 7, 1898, at 11 o'clock A. M. Those occupying seats on the stage were: President Louis Aldrich, Andrew A. McCormick, Harrison Grey Fiske, Frank G. Cotter, F. F. Mackay, A. M. Palmer, Antonio Pastor, Roland Reed, Colonel W. E. Sinn, Henry E. Dixey, John Jack, Adolph Bernard, Harley Merry.

When President Aldrich called the meeting to order, he faced some 115 members of the Fund, representing all branches of the theatrical profession.

The minutes of the last annual meeting were read and approved. In the absence of Daniel Frohman, the Assistant Secretary, Adolph Bernard, read the annual report of the Secretary, which was approved and ordered on file. The report follows:

Secretary's Annual Report.

June 7, 1898.

Disbursements from June 8, 1897, to June 7, 1898.
Total expenditure, as per requisition... \$83,377.57
Paid for relief, burials, physicians' expenses, medicines, care of Fund plot, headstones, &c., &c.....\$25,514.39
Rent.....1,800.00
Salaries.....3,786.00
Auditing accounts.....160.00
Benefit expenses.....879.89
Printing.....137.55
Special appropriation.....37.50
Membership purchase.....10.00
Loan on property, corner of Ann and Nassau streets.....50,000.00
General expenses, including repairs, postage, ice, gas, telephone service, &c.....1,052.63
Total.....\$83,377.57

SYDNEY P. WAUD, Auditor.

Receipts from June 8, 1897, to June 7, 1898.
Balance from last account.....\$128.16
Membership dues.....1,854.00
Unused appropriation.....727.10
Ten cent tax.....525.20
Beaudet property sale.....6,361.82
Donations.....707.00
City license appropriation.....13,570.24
Life memberships.....1,700.00
Interest account.....4,800.00
Benefit account.....8,000.19
Account notes.....3.00
Money returned.....245.00
Total.....\$38,711.71
Paid to Treasurer.....38,625.55
Balance cash on hand, June 1, 1898.....\$86.16

WM. E. SINX,

Chairman Auditing Committee.

SYDNEY P. WAUD, Auditor.

In the absence of Charles H. Hoyt, Mr. McCormick, the recently elected Treasurer, read the Treasurer's report, which was also approved. The report follows:

Treasurer's Annual Report.

From June 1, 1897, to June 1, 1898.

June 1, 1897—
Balance cash on hand.....\$36,080.28
Interest on mortgages and money invested.....\$6,437.03
Benefits, various times and places.....7,788.19
Ten cent tax.....525.20
Membership dues.....1,900.00
Life memberships.....1,700.00
Donations.....707.00
Money returned.....170.00
Unused appropriations.....723.11
Beaudet tax deposit.....559.18
Beaudet receipts.....5,802.64
Aldrich percentage plan.....302.00
City license appropriation (from 1897).....13,570.24
Notes.....3.00
Money advanced and returned.....75.00
Sale of United States Government bonds.....25,737.50
Total.....\$66,000.09
Expenditures.....\$102,080.37
Balance cash on hand.....\$18,702.50
Cash balance Bank of the Metropolis.....\$17,127.32
Cash balance United States Trust Company.....1,575.18
Total.....\$18,702.50
Cash invested in bond or mortgage.....\$90,000.00
Cash invested in United States Government bonds.....73,162.50
Cash invested in Cemetery of Evergreens, estimated.....14,750.00
Total.....\$196,615.00

I have audited and agreed the above accounts. The moneys received and paid out agree with Uncle Sam's statement. The cash on hand, \$18,702.50, agrees with the balances as shown by bank books.

SYDNEY P. WAUD, Auditor.

June 3, 1898.
Expenditures for twelve months from June 1, 1897, to June 1, 1898.....\$83,377.57
\$50,000 of the above is invested in bond and mortgage. The actual disbursements, therefore, for the past year amount to.....\$33,377.57

President Aldrich's Address.

President Louis Aldrich then delivered his annual address, which was frequently interrupted by applause. The address follows:

Ladies and Gentlemen of the Actors' Fund of America:

A year ago when you did me the honor of electing me President, I accepted the office gratefully and with considerable pride, yet at the same time I was most duly sensible of my own limitations as compared with the magnitude of the work that devolved upon me by your action. I say work advisedly, for if the President of this association attends to all that may be brought before him in its government, as well as the supervision of its charities, in a liberal, kind, yet just and careful manner, he must positively devote the greater portion of his time to the work named. So when I listened to the speech of the gentleman who had so ably and faithfully filled the office of President for this

year, and heard him recount not only the good done in the past but also tell of the various things that were in a manner to be expected and looked for in this and the coming year, my heart sank within me, contemplating what was expected of me, and as I thought more particularly of myself, I had a good case of stage fright, and was unable to speak and thank you, or hold out reasonable hope for the future of the Actors' Fund.

Yet when I look over our work for the twelve months past I find a very fair record for this, a year of war and legislative disappointment, which has interfered with our income. For we have done many things, and accomplished much that is praiseworthy. From my connection with the Executive Committee as its Chairman for so many years past, I am able to assure you that the manner of distributing the relief given, as well as systematizing the aid to the suffering, has been greatly improved during the past year. So that while the amount expended is less, I am positive the charity given is farther reaching and more practical. This steady advancement has been going on for a long time, and our Executive Committee can feel a pardonable pride in this improvement of the system of charity; and the busy theatrical managers and actors who are officers and members of the Board of Trustees have reason to congratulate themselves that the good work to which all have, more or less, contributed has been faithfully and practically carried out. True, we have not met in Orphan Asylum, but there are many among us who think it our duty to first provide a home for the aged and helpless of our profession, who through no fault of their own, old and feeble, can no longer find employment and must perforce be turned out to die unless the Actors' Fund provides some place of shelter for them. We care for many such in the various institutions, and I agree with those of us who think that our first home should be for the aged and infirm of our profession, leaving the laudable purpose of an Orphan Asylum to come afterward. Then again, we have done nothing for those who desire to co-operate in a plan by which, by paying say twenty times the amount of our trivial income, they might have a right to a small annuity in their helpless old age.

THE ANNUITY PLAN.

At our last annual meeting, as one of a committee appointed the previous year to report on this subject, I submitted a statement of what little had been able to personally do after giving it considerable thought. This statement embodied a proposition from the New York Mutual Life Insurance Company. It was debated upon and evoked earnest yet honest differences of opinion, and was finally referred back to our Board with the understanding that the President should appoint a new committee to again consider the subject. This was done, but the committee has never reported anything further. So we must suppose that the matter is disposed of adversely.

THEATRICAL LICENSE MONEY.

Discouragements must not make us pessimistic, for like some veteran managers I feel constrained to tell you of the failures of our season first, that its successes may dawn all the more pleasantly upon you by contrast. The Theatrical License money, of which we had been getting a fairly good share, has this year caused us much uneasiness. The Board of Greater New York took away this money from the Board of Estimate and Apportionment, which had previously distributed it among the city's charities; so, fearing we should be deprived of it entirely, the Board of Trustees, through its counsel, the Hon. Judge Dittenhofer, had an amendment to certain laws introduced in the Legislature at Albany giving the Actors' Fund hereafter one-half of the Theatrical License money when collected. This amendment, to our great gratification, passed both the Senate and Assembly by large majorities, only to our sorrow, to meet its death in the pocket of our Mayor. But we are informed the Mayor refused his approval solely on the ground of his being opposed to all financial legislation at Albany that was mandatory upon the city. His Honor assured our counsel of his high regard for the Actors' Fund and his appreciation of its excellent charitable work; but he could see no necessity for legislative amendment, as without it we would doubt continue to receive our usual share of the moneys involved. Let us fervently hope this is true, for the loss of this source of revenue would prove a serious and almost fatal blow to our treasury, as last year we received \$13,570.24 for our share of theatrical license money, and this year not one penny. But within a few days we have again been positively told by those in authority that the usual share will come to us, so that the apparent deficit caused in our assets by its non-payment up to the present time will be remedied before July 1, the end of our fiscal year. Then our assets will show no decrease from last year's statement, but rather a slight increase.

THE FUND'S INVESTMENTS.

As you were informed at the last annual meeting, our Board had then cleared up an unfortunate mortgage with a loss of about \$4,000. By this action our Treasurer had about \$100,000 idle money on hand, and it was decided that for a temporary investment, with absolute security, United States bonds should be purchased. Therefore in March, 1897, \$80,000 par value new United States 4 per cents were bought at \$1.24, costing \$99,200. Last February a special committee appointed for the purpose found a most excellent investment in a \$50,000 first mortgage on New York city business property, and \$20,000 of these bonds were sold at \$1.29, making a profit of \$1,000 on the amount disposed of; and we congratulated ourselves accordingly. But to-day new United States 4s are quoted at \$1.21 $\frac{1}{2}$, which shows in our assets an apparent loss of \$1,500 on the \$80,000 as remaining in our worthy Treasurer's hands. The reason of this shrinkage in value is well known—a righteous war undertaken by our liberty-loving Republic in the name of justice and humanity. And though bloodshed is to be deplored, as American citizens we can heartily rejoice that this struggle has united North and South, Federal and Confederate, capital and labor, awakening a national spirit and pride of country extending not only over this nation but across the sea, even to the lands of the earth, wherever the common language is spoken, and where the Anglo-Saxon race can be relied on to sympathize with us, and with the outraged and oppressed people to whom, with God's blessing, we shall soon give freedom.

So regrets are unnecessary for a shrinkage in value which will come out all right as soon as Uncle Sam completes successfully the patriotic task he has so auspiciously begun.

Having shown what may be regarded as our losses, it is now my pleasing duty to present our gains.

INCREASED MEMBERSHIP.

Last year our report showed but 589 members in good standing. To-day we have 862 annual members with dues paid in full to July 1, 1898—a gratifying increase; for while the \$2 dues is only when a good increase in membership is shown that we can congratulate ourselves on renewed interest being awakened in the Actors' Fund. Besides the aggregate of dues so received all helps the treasury.

And not with annual dues alone have we reason to feel satisfied, for having taken especial pains to bring before the fortunate ones of our profession the desirability of becoming life members, I have been rewarded with thirty-five favorable responses to this personal appeal. This alone has added \$1,750 to our assets, received as follows: Louis C. Behman, James J. Butler, Franz Coulter, Phoebe Davies, Henry E. Dixey, Agnes Ethel, Louis Fields, Minnie Madden Fiske, Henry Greenwald, Nat C. Goodwin, Joseph R. Grismer, Gus Hill, Richard Hyde, Bronson Howard, Nellie Howard, Joseph Jefferson, son Howard, William H. Langley, Jacob Litt, Howard K. May, Frank Mordant, Thomas E. Mico, Felix Morris, Helena Modjeska, James

O'Neill, Channey Oleott, Augustus Pitou, Fulton Russell, Jr., J. H. Ryley, Cyril Scott, Joseph M. Weber, E. S. Willard, and George Woodward, making 118 life members (at present) of the Actors' Fund—by far the greatest number we have ever had on the books. I cannot close this subject without bringing to your notice the act of Mrs. Agnes Ethel-Rouderbush, who, in answer to my appeal to become a life member, responded in a letter which, as it explains itself, I will read:

BUNGALOW, HUNTER, N. Y., Nov. 4, 1897.

"My dear Mr. Aldrich:

"Please find my check for \$50 inclosed for a life membership. I shall be glad to pledge myself to pay the Actors' Fund \$500 a year hereafter, at such dates as the Fund may desire. Your letter makes me desire to aid this great charity more in the future than I have in the past.

"I know how over-generous the members of my life profession are to aid charities without considering either creed or country, and I feel sure that if those who are blessed with the power to give would remember this fact, the Actors' Fund would never lack the money to aid the unfortunate.

"Please let me know the dates and the sums, if in one or two checks, which you would prefer for my yearly subscription of \$500 to be paid. Thanking you again for your letter, I remain yours in sincerity and sympathy.

"AGNES ETHEL."

In fulfillment of her promise, on Christmas day last I received \$500 for the Actors' Fund from Agnes Ethel, with the repeated assurance that as long as she lives each year at the same period she would send an additional \$500 as a donation. We can but be proud of this noble woman, who though long since retired from the theatrical profession still holds the lot of fortune's members thereof in such loving and practical remembrance.

DETAILS OF RELIEF.

Since our last report, relief has been granted on 808 applications, and I can assure you that the utmost care has been taken by our Executive Committee to have the relief extended fit the needs and alleviate the sufferings of the applicants. Proper burials and decent respect for the dead, good hospital care for the sick, doctors and medicines with pecuniary aid at home when removal to a hospital was deemed impracticable, meal tickets for the hungry, as well as fuel and rent money for the cold and destitute, and even clothing and groceries when thought best by your committee, to be purchased by our faithful visiting agent.

There are now forty beneficiaries of the Fund who can be classed as permanent, for they are life cases whose relatives (where they have any) cannot or will not provide for them.

Of these forty unfortunate, six are at the Fordham Home for Incurables and nine at St. John's Home for the Aged on Long Island. The others are in various places, from New York City to San Francisco. The care of these permanent beneficiaries costs the Fund about \$13,000 annually.

Of the 808 applications favorably acted upon during the past year, 405 were from actors and actresses of the dramatic and operatic stage; 210 actors and actresses of the vaudeville and variety stage; 42 dancers, figurantes, and chorists; 40 managers, agents and treasurers; 45 circus performers and minstrels; 26 stage mechanics, carpenters and attachees; 19 property workers and wardrobe employees; 2 dramatic agents; 7 stage managers; 9 musicians; 3 playwrights. And of this large number, the vast majority of the various branches of our calling whose applications for relief were granted, only thirty-three were really members of the Actors' Fund, barely 4 per cent. of the whole number.

But, unlike the majority of beneficial associations, which ask, "Is the brother (or sister) in good standing?" before granting substantial relief, the Actors' Fund, being a great, broad charity, only asks "What does the sufferer need?" and if at all a proper case relief is granted immediately.

THE TREASURY—BENEFITS.

The condition of our treasury, when the circumstances already explained are considered, is satisfactory, though the figures are far from what they should be, if we ever expect to have the future and other blessings for which we so confidently hope at each of our meetings.

In the matter of benefits I feel obliged to quote the words of our past President in his last report, and say "our showing reflects nothing but discredit upon our profession." It is a sad truth that we respond most generously to everything and everybody that want benefits, and yet do so little for this our own great charity, the Actors' Fund of America, which had only three benefits in the whole year, two in New York City, netting \$4,916.13, and one in Chicago, netting \$1,788.81.

This is a record that shames us, the more so when from carefully collected figures I find that there were 521 benefits given for various purposes, persons and institutions in the United States from June 1, 1897, to June 1, 1898, and for which our actors and managers gave their services and theatres gratuitously. But, my friends, there is a dawn of hope in what your Board of Trustees did six weeks ago, in reviving a plan partially tried for some years past, but never fully or earnestly carried out. I deem this plan so important to the welfare of this association and the permanent strengthening of its assets that I will read the documents issued by the Board's authority, which explain the matter clearly though I am certain that many of you have signed and given your adherence to copies of the same, and therefore know all about it:

"THE ACTORS' FUND OF AMERICA."

NEW YORK, April 7, 1898.

"At the meeting of the Board of Trustees held this day, it was voted that the report of the committee appointed to revise the Aldrich Percentage Plan be adopted, and that:

"The enclosed pledge has the approval of the Board of Trustees of the Actors' Fund as the best plan that can be devised, in the light of experience, to keep its treasury in such condition as to meet the constantly increasing demand upon it."

"That the President be instructed to use all honorable efforts to have the same signed by managers, actors, performers, and in order to carry out its purpose, for the benefit of our greatest and broadest charity.

"LOUIS ALDRICH, President.

"Committee:

"Al. Hayman, Chairman.

"A. M. Palmer.

"Augustus Pitou."

"ACTORS' FUND OF AMERICA."

"To the Board of Trustees:

"On and after May 1, 1898, we pledge ourselves neither to give our theatres without charge, nor our services as managers or actors for any benefits (except in cases of national calamity or local public disaster) unless the recipients of said benefits shall agree to turn over 12 $\frac{1}{2}$ per cent. of the gross receipts thereof to the Actors' Fund of America, to assist it in its philanthropic work of caring for the sick and dead of the theatrical profession.

"Signed....."

Already sixty-three managers owning or controlling eighty-one theatres have signed this pledge, and 193 of our leading actors and actresses have done the same. I trust I shall not be thought too enthusiastic in declaring that if this pledge is firmly and squarely lived up to, the Actors' Fund will need but little additional income to meet its many requirements now or in the future.

Reflect, my friends, that had we received one-eighth of the receipts of the 521 benefits given during the past year, which certainly averaged \$800 each in their gross, we would have turned into our treasury over \$20,000 as its 12 $\frac{1}{2}$ per cent. share thereof. Let us, then, earnestly hope that this percentage plan will be rigidly adhered to by all of our guild on all occasions, and not in the spasmodic manner that has grad-

ually killed so many excellent schemes that have from time to time been suggested and tried for the good of our Fund.

MORTUARY STATISTICS.

During the year we have buried seventy professionals who have passed away and needed our aid to give them loving and proper interment. Of these thirty-nine were buried in New York and Brooklyn, twelve in Chicago, two in Philadelphia, two in Boston, one in Detroit, one in Cincinnati, one in Paducah, Ky., one in Nashville, one in Jersey City, two in New Orleans, one in Dayton, O., one in Gibbon, N. Y., one in Chester, Pa., one in Buffalo, one in San Francisco, one in Brookline, N. H., one in Denton, Texas, and one in Grand Rapids, Mich.

Our burial plot at Evergreens is kept in most perfect shape, under the watchful care of our Cemetery Committee, and in that beautiful burial place there are now 446 men and women peacefully sleeping in death, who were conveyed to their last resting place with all becoming dignity, and not left to the cold charity of the world.

Ladies and Gentlemen, in September, 1897, our Board lost by death one of its members, Joseph W. Shannon, who had faithfully served our cause for over nine years in sickness or in health, faithfully attended to the duties imposed upon him at the weekly meetings of our Executive Committee, of which he was also a member.

The Board recognized its obligations to our departed friend by suitable resolutions spread upon their minutes at the regular meeting last October. But it is my duty to also remind you of his worth and services to our Association. There passed away with Joseph W. Shannon a dramatic author of ability, an actor of excellent repute, a patriotic citizen, and a sterling, honest man.

Just a few days ago the Actors' Fund lost another sincere friend, one who had been a Life Member for many years, and who evinced the utmost interest in its welfare—Thomas W. Keene. As an actor of prominence and position he was known most favorably to us all. But having had personal acquaintance of a quarter of a century with "Tom" Keene, I can assure you that we cannot place too high an estimate upon this good man in saying he was an ornament to the theatrical profession, at all times sustaining the credit of his calling, possessing a most sweet and kindly nature which made him the loving friend of all those he came in contact with.

RECOMMENDATIONS.

Before closing this report I desire to make a few recommendations, though they may appear in the light of a recapitulation:

First: I heartily recommend to all actors, performers and managers a firm, persistent adherence to the percentage plan, whereby our great charity shall receive 12 $\frac{1}{2}$ per cent. of the gross receipts of all benefits where they give their services.

Second: Practical shape to be given to a plan to purchase or build an Actors' Fund Sanitarium, combining under our absolute control a hospital for our indigent sick and a home for the aged and helpless infirm of our profession, together with such other purposes as shall be thought best. This could easily be done were such a sanitarium to consist of a suitable building with pleasant grounds in the suburbs of Greater New York or its immediate vicinity. For the furtherance of this project, if you approve, I would urge the calling of a special meeting within a few months, for some change may be needed in our By-Laws to enable us to fully govern such a building and grounds.

Third: At such special meeting I would recommend that the date of the annual meeting should be made the first Tuesday in May instead of June, as is now the case, since the foundation of the Fund the theatrical season has grown so much shorter that many of our influential members (actors and managers) lie them to Europe or Summer resorts before our annual meeting in June, and so we are deprived of their counsel and general interest when we certainly most need them.

Fellow members, I must now in closing sincerely thank you again for the indulgence given "a poor player" in his efforts to meet the requirements of the honorable position you conferred upon him for the year past, and I hope the faithful ones, will not only continue your aid and encouragement of our work, but will supplement it in efforts to interest the men and women of our profession so that all may become members of this association.

Meanwhile, I know that I can pledge your Board of Trustees and its officers to continue unceasingly their sacred work, steadily pursuing a policy best expressed in the language of our martyred Lincoln: "With charity to all, with malice towards none." Placing our duty here above all differences of our guild, making it our care in the future as in the past to relieve the indigent sick and bury the destitute dead of our profession, in its broadest and most liberal sense; improving and strengthening the scope of our work, so that whenever reference is made to the grandest and best theatrical charity in the English-speaking world it will be clear to all that such reference applies most truly and lovingly to the Actors' Fund of America.

The Election.

Joseph Keefe, chairman of the Nominating Committee, reported the following nominations for the ensuing year: For President, Louis Aldrich; for First Vice-President, Frank W. Sanger; for Second Vice-President, John Drew; for Secretary, Daniel Frohman; for Treasurer, Andrew A. McCormick. Trustees for two years: William H. Crane, Al. Hayman, Harrison Grey Fiske, Frank G. Cotter, F. F. Mackay, William A. Brady, Edwin Knowles, and Eugene Tompkins.

The President appointed Carl Haswin as judge of elections; as tellers, J. Duke Murray, William C. Andrews, George C. Robinson, and Henry Simon. The vote was then taken and the judge and tellers retired to count the ballots.

General Business.

On motion of Graham Henderson, a vote of thanks was extended to Mrs. Agnes Ethel-Rouderbush for her generous donation to the Actors' Fund.

Roland Reed submitted the following resolutions relative to the death of Thomas W. Keene:

The necrology of the expiring dramatic season, marked alike for the number as well as the prominence of those who have passed to that "undiscovered country from whose bourne no traveler returns," bears upon its honored roll one whose career emphasized conspicuously the embodiment of an American actor. Thomas W. Keene sprang from the ranks of the people; his intuition led him to the realms of stagecraft. Self-educated through the channels of his literature, beginning at the foot of the ladder, he mounted round by round by years of toil in the stock. From a laborer in the ranks, he became a shining light to illumine a school both for his craft and the public who supported it. Therefore be it

Resolved, That in the passing of Thomas W. Keene the dramatic profession of America has lost a bright ornament; the country a citizen whose every effort was to exalt the national standard; his companions a comrade whose gentle nature sought by kindly acts to enlighten their fraternity; the poor of his neighborhood a friend in need.

Resolved, That while we deplore the untimely demise of our friend and associate, we are thankful that memory can fill the void created, with recollections of the actor and the man.

Resolved, That we submit a copy of these resolutions with our sympathy to his bereaved widow and family.

The resolutions were seconded by F. F. Mackay and were unanimously adopted.

On motion of William Davidge, duly seconded and carried, it was moved that a special meeting of the association be called on December 20, 1898, at 11 o'clock a.m., to take into consideration the subject of the Actors' Fund Sanitarium, together with the desirability of changing the date of our annual meeting, and such other business as may properly come before such special meeting.

On motion of Tony Pastor, duly seconded and unanimously carried, it was moved that the association send a letter of thanks to the women of the Professional League for their kindness in decorating the graves of the dead of the profession.

Results of the Election.

Carl Haswin, judge of the elections, reported that the ballots cast for the officers of the Actors' Fund of America, June 7, 1898, resulted as follows:

Total number of votes cast, 111, of which 82 were straight tickets and 29 scattering, in accordance with which the following officers were elected:

For one year: President, Louis Aldrich; First Vice-President, Frank W. Sanger; Second Vice-President, John Drew; Secretary, Daniel Frohman; Treasurer, Andrew A. McCormick.

Trustees for two years: William H. Crane, Al. Hayman, Harrison Grey Fluke, Frank G. Cotter, F. F. Mackay, William A. Brady, Edwin Knowles, and Eugene Tompkins.

J. J. Armstrong objected to this report, on the ground that it was incomplete and did not specify who received the scattering vote, and insisted upon a complete report before approval. Mr. Haswin responded to this by stating that he was perfectly aware that Mr. Armstrong was correct in his objection, that a full report should be given, but stated that he was informed that it would take a great deal of time, and that heretofore such detailed reports had not been made, in order to save time.

The Chairman held that Mr. Armstrong's rights as a member could not be invaded; that he had a right to demand a complete report.

Mrs. Goodfriend moved that a full report be made so as to embody the names of the candidates with each ballot they receive.

Mr. Armstrong further stated that he did not wish this full report given because he doubted the returns in any way.

After some discussion Mr. Armstrong's motion was duly seconded and unanimously carried.

While Mr. Haswin and the tellers were engaged in securing a detailed report of the ballot, President Aldrich announced that he was prepared to listen to any matter that might be brought forward pertinent to the interests of the Fund.

Mr. Armstrong thereupon moved to appoint a sub-committee for the purpose of encouraging the life and annual membership of this organization, the sub-committee to be taken from the ranks of the dramatic, vaudeville and musical professions, and also to send to the different organizations at the opening of the season application-blanks for working up the membership. He moved that this sub-committee consist of seven members. Mr. Palmer suggested that two ladies be appointed on that committee.

The President appointed on this sub-committee of seven the following: J. J. Armstrong, Chairman; Mrs. Louisa Eldridge, Eugene Jepson, Signor Perugini, Mrs. Goodfriend, William Davidge, and Howard Kyle.

Mrs. Goodfriend next rose on a point of information as to what assistance is given to those members of the Fund who are in need of money, in destitute circumstances, who are worthy, but who are not sick. To this the Chairman replied that the Executive Committee has never yet failed to help those members who are in destitute circumstances and who have applied for aid.

Mr. Armstrong then stated that Mrs. Goodfriend's inquiry had been suggested by the case of the actress who had unfortunately taken her life during the past week. The Chairman stated that the Fund had helped this actress, and that she had never been refused assistance; that she was at the Fund's office last Friday, seemed very cheerful and stated that she contemplated taking a long journey. Mr. Armstrong stated that he had met the actress on the previous Friday; that she said she was not absolutely in need; and that he would have helped her in any way he could had she asked it. He concluded by saying that he was glad to hear that the Fund aided her.

Rose Levere rose on a point of information to ask if there were any women on the Relief Committee. It was her opinion that two women should serve on such committee, as a great many women might express their minds very plainly to sister-members, but they would feel very backward in expressing their destitute position to a committee consisting solely of men.

The Chairman replied that the charities of the Actors' Fund were controlled by the Executive Committee, but that they had a visiting committee of which Mrs. Eldridge is a member; that they could write a letter, whereupon Mrs. Eldridge would respond in such case. He further said that there was no necessity for hesitancy on account of delicacy in expressing their wants to the committee; that they could write and ladies would attend to the requests. The work of the Executive Committee must be done by the men on that committee. The Chairman further explained that the Fund had a Visiting Committee consisting of both men and women. "Aunt" Louisa Eldridge would, he said, give any further information desired on the subject.

Mrs. Eldridge then stated that she has visited sick persons, cases of destitution, &c., and even provided clothing wherever it was required. The Chairman said that the Fund had a woman physician, Mrs. Dr. Johnson, and others to whom women could state their needs. Mrs. Eldridge then called the Chairman's attention to the account of the death of La Brie, the actor. The Chairman said that he would instruct the Assistant Secretary to obtain some data on the subject.

Mrs. Goodfriend, in further discussion of the advisability of women serving on the Executive Committee, stated that it was her belief that the Actors' Fund could best intrust its affairs to men. In the matter of the distribution of relief money, such distribution might better be done by men. Let the Fund be represented as heretofore—by men.

Miss Levere, in further discussing the subject, said: "I certainly feel that in an association composed equally of men and women, where the women play such a large part as in the Actors' Fund, you should have one woman on your Board of Trustees as well as on the Executive Committee, because women to-day should be entitled to some recognition."

To this Mr. Armstrong stated that he fully concurred.

The Chairman then replied: "According to

the by-laws any one had a right at the election to scratch any man's name and put a woman's name in place of it as a member of the Board. But the Executive Committee by the by-laws must be chosen by the Board from its own members. If you elect a woman on the Board, we will put her on the Executive Committee."

As there was no further discussion of the matter, the Chairman said that he would listen to any other matter pertinent to the meeting; whereupon Cecil Kingston rose and said:

"Mr. President, the gentleman is present who year after year has always addressed this association, and I think an Actors' Fund meeting would be incomplete without hearing from A. M. Palmer."

Mr. Palmer, who occupied a seat on the stage, amid applause came forward and said:

I need not tell you how highly gratified I am that the Actors' Fund is in such magnificent hands. I verily believe, as I expressed in my last Annual Report, that there are possibilities in connection with this Fund which, if realized, will go very far toward making our beloved profession an independent one, one that will always look after its poor, its aged and dead, without having asked anybody for money which is due them, and I think that with our good President, who seems willing and certainly is able to devote a large portion of his time to that work, we will uphold his hand if you ladies and gentlemen of the profession will all do something for this Fund, to bring in members, to cheer the men who do the work for you, I am sure these brilliant expectations and hopes can be realized.

I want to say a word to you of encouragement about the money that we are to get from the city. The President perhaps did not know it, but I have received information, as Chairman of the Committee, that we shall get that money.

I thank you, ladies and gentlemen, for your kindness in calling upon me, and am sure, as I assured you last year, that so long as I live I shall be here at the meetings of the Actors' Fund, and no matter in what capacity I am, I shall do all I can toward its work.

Details of the Election.

Carl Haswin, judge of elections, then submitted a full report of the election, as follows:

For President, Louis Aldrich, of 111 votes cast, 108; no other name substituted.

First Vice-President, Frank W. Sanger, 105 votes.

Second Vice-President, J. J. Spies, 1 vote.

Secretary, Daniel Frohman, 105 votes.

Treasurer, Andrew A. McCormick, 107 votes; no other name being substituted.

Trustees, as follows: William H. Crane, 105 votes.

Al. Hayman, 89.

Harrison Grey Fluke, 104.

Frank G. Cotter, 104.

F. F. Mackay, 107.

William A. Brady, 101.

Edwin Knowles, 104.

Eugene Tompkins, 106.

Twenty scattering votes were cast, as follows:

Trustees: Mary Shaw, 4; John Jack, 6; William Davidge, 1; A. M. Palmer, 1; De Wolf Hopper, 1; Tony Pastor, 1; William Gillette, 1; Milton Nobles, 1; John Mathews, 1; Richard Mansfield, 1; and William Calder, 1.

The Chairman: "I would like to call the attention of the Fund to some of these votes."

Mr. Mansfield is not and never has been a member. Mr. Calder is not and never has been a member. Tony Pastor is already on the Board for another year, and is not running this year. Mr. Palmer is already on the Board and is not running this year.

Mrs. Ettie Henderson then arose and said: "Mr. Chairman, I just wish to say a few words in honor of the Fund. For seven weeks in Jersey City, about three or four weeks ago, a lady, who is a member of the Fund, was sick in the hospital and taken care of in a most admirable manner by the Fund. She informed me of the fact, and I made it my business to visit her. I not only found her provided for and in excellent apartments, with physicians in attendance, but good reading matter and flowers were also sent her. She was maintained seven weeks at the expense of the Fund and wanted for nothing, and when she left the Fund provided for her board for three weeks. I simply make known these facts as reflecting to the honor of the Fund."

The Chairman: "On behalf of the Executive Committee I thank you very much. I am very glad that Mrs. Henderson was present to-day. She is the widow of one who has been on this committee—one who has done much for the Fund, has always held the same views as to women visiting sick women, and favored it. I am glad to see Mrs. Henderson in here, and glad to say a kind word for the late William J. Henderson, who for years served this association so faithfully and unselfishly."

On motion of Mr. Mackay, duly seconded and carried, it was moved that the report of the judge of elections as last heard be accepted, and that the judge and tellers be discharged with thanks for their services.

On motion of Mr. Cotter, seconded and unanimously carried, it was moved that a vote of thanks be extended to Hoyt and McKee for the generous tender of their theatre for the meeting.

The Chairman announced that he would entertain a motion for an adjournment, when Sydney Cowell, who occupied a seat in the rear of the house, came forward and said:

"Mr. Chairman, I have often said privately what I would like to say publicly before my brothers and sisters here to-day. When I was once sick I received the greatest kindness from the gentlemen of the Actors' Fund, and my heart is very full of gratitude, and I owe it to them that I am well, happy and alive to-day. I now ask the honor to be accepted as a life member of the Fund with the usual fee."

The Chairman: "Miss Cowell, such gratitude for what you say you have received and which of your own volition you tell, is appreciated. It is you who confer an honor upon the Fund in thus asking to become a life member."

On motion of Mr. Armstrong, the Chairman requested the ladies and gentlemen who had been appointed on the committee to increase the annual and life membership of the Fund to kindly send their addresses to J. J. Armstrong, 10 Union Square, that he might notify them of the time and place of their first meeting.

On motion, duly seconded and carried, the association adjourned to meet on Tuesday, Dec. 20, 1898, at 11 o'clock a.m.

Those who attended the meeting, in addition to those who sat upon the stage, were:

Henry E. Dixey, De Wolf Hopper, Signor Perugini, F. F. Mackay, Robert Hilliard, Mrs. Louisa Eldridge, Maida Craigen, Milton Nobles, Marshall P. Wilder, Francis Carlyle, Emily Jordan Chamberlin, Marjorie Cottrill, Sydney Cowell, Mrs. M. P. Clifton, E. B. Bradley, Fred Burt, Francis Wilson, W. L. Bowron, W. C. Andrews, Mrs. Augusta Foster, William N. Griffith, Dora Goldthwaite, Graham Henderson, Loney Haskell, Walter C. Jordan, Eugene Jepson, Cecil Kingston, R. F. McClannin, Joseph L. McDonald, J. H. Magonigle, Harry Doel Parker, Rosa Rand, Henry Simon, George Trader, Samuel L. Tuck, Jesse Williams, F. H. Thurber, Fritz Eisner, Harry Rees Davis, Franklin Garland, Ed J. Connelly, E. L. Walton, L. D. Wharton, Thomas J. Lawrence, Horace L. Woods, Annie Woods, Augusta Chambers, Charles Coleman, Rose Lavere, Carl A. Haswin, Frances H. Haswin, James J. Armstrong, Theodore Bromley, Ettie Henderson, Harry Kane, P. A. Nassary, George A. Backus, Damon Lyon, William Davidge, George C. Robertson, Neil Grey, Carl D. Aubyn, Mercita Emond, Howard Gould, Harry D. Byres, Alfa Perry Byres, William M. Burroughs, Mrs. Charles Peters, Mrs. Owen Marlowe, August Westberg, Palmer Collins, James F. Curran, Jennie Weatherby, Mase Edwards, Mrs. Sol Smith, Elma Smith, Frank Wise, E. B. Jack, William Harcourt, Mrs. Fernandez, Bijou Fernandez, Sheridan Corby, Mr. and Mrs. Tannehill, Norman Gimber, John Mathews, F. G. Carter, Colonel Sinn, George W. Sammis, Emily Maynard, W. J. Constantine, Ida Jeffreys Goodfriend, Simon Goodfriend, Richard J. Dillon, Charles E. Mills, Clementina Vaughn, Mr. and Mrs. J. Morton, Edward Powell, Charles E. Power, Charles McLane, Margaret Fitzpatrick, Mary Brayer, Albert Lander, Joseph P. Keefe, Charles A. Stedman, Fanny Denham Rouse, Charles C. Denham, Thomas F. Graham, James T. Galloway, Robert Payton Gibbs, Jacques Martin.

son, Loney Haskell, Walter C. Jordan, Eugene Jepson, Cecil Kingston, R. F. McClannin, Joseph L. McDonald, J. H. Magonigle, Harry Doel Parker, Rosa Rand, Henry Simon, George Trader, Samuel L. Tuck, Jesse Williams, F. H. Thurber, Fritz Eisner, Harry Rees Davis, Franklin Garland, Ed J. Connelly, E. L. Walton, L. D. Wharton, Thomas J. Lawrence, Horace L. Woods, Annie Woods, Augusta Chambers, Charles Coleman, Rose Lavere, Carl A. Haswin, Frances H. Haswin, James J. Armstrong, Theodore Bromley, Ettie Henderson, Harry Kane, P. A. Nassary, George A. Backus, Damon Lyon, William Davidge, George C. Robertson, Neil Grey, Carl D. Aubyn, Mercita Emond, Howard Gould, Harry D. Byres, Alfa Perry Byres, William M. Burroughs, Mrs. Charles Peters, Mrs. Owen Marlowe, August Westberg, Palmer Collins, James F. Curran, Jennie Weatherby, Mase Edwards, Mrs. Sol Smith, Elma Smith, Frank Wise, E. B. Jack, William Harcourt, Mrs. Fernandez, Bijou Fernandez, Sheridan Corby, Mr. and Mrs. Tannehill, Norman Gimber, John Mathews, F. G. Carter, Colonel Sinn, George W. Sammis, Emily Maynard, W. J. Constantine, Ida Jeffreys Goodfriend, Simon Goodfriend, Richard J. Dillon, Charles E. Mills, Clementina Vaughn, Mr. and Mrs. J. Morton, Edward Powell, Charles E. Power, Charles McLane, Margaret Fitzpatrick, Mary Brayer, Albert Lander, Joseph P. Keefe, Charles A. Stedman, Fanny Denham Rouse, Charles C. Denham, Thomas F. Graham, James T. Galloway, Robert Payton Gibbs, Jacques Martin.

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BROOKLYN.

SATURDAY, JUNE 11.

With the exception of the closing performance of the Castle Square co. at the Montauk there is nothing in the line of high-class entertainment to be found on this side of the river. The Bijou and the Empire closed on Saturday last. Of the fifteen theatres in the borough twelve are now dark, the Brooklyn Music Hall remaining open until the end of June and the Star continuing for another week.

Next in merit to the initial bill of the Castle Square forces this season, when they sang Pinafore and Cavalleria Rusticana to overflowing houses at the Montauk, has been their current production there of The Black Hussar, which has been capitally given and well attended. The Bohemian Girl is scheduled for Monday next, with little likelihood of the season being extended beyond the withdrawal of that standard work.

A good olio at the Brooklyn Music Hall has had for its star number Milton and Dollie Nobles, who have made clear Why Walker Reformed. John B. and Estelle White are the other stars, and their claim of being bright entertainers, while Perry, Ryan and Wood have earned hearty applause for their clever turn. The rest of the talent has comprised Boyce and Black, the Nelson Sisters, James and Fanny Donovan, also the Two Larbeys in a "rube" act.

A very considerable shake up among the managerial staff of Hyde and Bohman's various theatres is foreshadowed for next season. Manager Edwin Knowles, of the Fifth Avenue Theatre, has secured control of some of the best dates at the Brooklyn Academy of Music for important engagements during the next theatre year. SCHENCK COOPER.

SAN FRANCISCO.

Clay Clement at the Columbia May 30-5 in The New Dominion has made a distinct and unqualified success, and will continue another week. The play is a delightful German comedy and abounds in clever and pointed dialogue and sparkling wit. Mr. Clement as the German Baron is dignified and natural, and his love making is quaint and unconventional. He is ably assisted by a talented co., the various members of which seem to be particularly adapted to their respective roles. Jeffrey D. Williams as Marshall Boner does a clever bit of character acting, and Frank Aiken as Major Rudolph leaves nothing to be desired. Karra Kowany as vivacious and attractive as Mrs. Dulaney, and Nell McKewen is a charming and dainty ingenue. Lucile La Verne, whom we have seen before, gives an excellent impersonation of the part of Mrs. Rudolph. At the end of the third act on the opening night Mr. Clement received a number of curtain-calls, and at last responded with a speech. This play will continue another week, and the new Frawley co. will open 14 in Number Nine. Among the leading members of the co. are Madeline Bouton, Eleanor Carey, Samuel Edwards, Mand Winter, Theodore Roberts, Fanchon Campbell, Edith Crane, Louis Payne, and Edward M. Bell. The season is for thirteen weeks, and a number of new plays will be presented.

The Alcazar has done an enormous business 30-5, and the play presented by Lewis Morrison, The Master of Ceremonies, written by Gordon Foster Platt and H. J. O'Brien, has made such a distinct success that the management has decided to run it another week, and the advance sale has been large. The part of Stuart Denville, which is impersonated by Mr. Morrison, is an excellent one. Florence Roberts as Claire Denville gives a charming, dainty and thoroughly natural presentation. She is particularly good in emotional roles, and her by-play is worthy of special mention. Mrs. Adele Clarke as Lady Teigne does a good bit of character work. Clarence Montaine is being praised for his excellent impersonation of Lord Carboro, and Howard Scott as Major Rockley is a smooth and thoroughly "attractive" villain. Wright Huntington appears to excellent advantage as Fred Denville, the soldier son, the role being well suited to his abilities, and in some ways being the best thing he has done during his engagement. Daniel Balfour as Morton Denville does a clever bit of light juvenile comedy work, and Wallace Shaw as Mr. Barclay, Gordon Foster Platt, and Charles Bryant are capital in their respective roles. Mr. Dennithorne as the Counsel for the Crown is quite worthy of special notice for his natural impersonation. Mrs. F. M. Bates, Gertrude Foster, and Adelaide Bryce complete the cast. The staging of the play and the scenery, as well as the costumes, are worthy of special notice. A celebrated Cave will follow 13.

The Poster is in its second week at the Tivoli 30-5. It has been remodeled to some extent since its first production, and is being presented with a new cast to be a demand, however, at the present time for plays having a patriotic flavor, and the management has decided to withdraw The Poster and present An American Hero 6, in which Louise Royce will reappear after an absence of long duration.

The Hopkins Trans-Oceanic Specialty company in drawing larger houses 30-5 than it did during the first week, and the programme is certainly an attractive and interesting one.

At Morosco's 30-5 George P. Webster, specially engaged, appears with the regular stock co. in an elaborate production of The Bottom of the Sea. Mr. Webster made a decided success and became a favorite on the first night. The play has drawn large houses throughout the week. Mortimer Snow as James Norton, Fred Butler as the Captain, Maurice Stewart as Barney Doyle and George Nichols as Ernest Le Brun fill their respective roles in an able and satisfactory manner. Mand Edna Hall as the heroine and Julia Blanc as Madame de Santeau do their customary good work. There are several interesting and thrilling scenes in the play. 6-12 Mr. Webster will present The Cotton King.

May Buckley, formerly a favorite member of the Alcazar stock co., has returned to town and will shortly appear at the Alcazar. It is safe to predict that her reception will be a rousing one.

H. Percey Melton is now stage-director of Morosco's Grand. He formerly acted in that capacity at the Boston Theatre, Boston, where he gained much experience. He is also a talented actor and will appear in The Cotton King, playing the lead.

Ysaye, Gerardy and Lacharme will play a return concert on the afternoon of 13, and will leave for the North.

BUFFALO.

The Wilbur Opera co. opened its third consecutive Summer season in Buffalo 4 in The Mascot. The event created considerable local interest, because the co. has always been exceedingly popular here. The brightest spot in the performance was Emmett Drew's clever impersonation of Rocco. Mr. Drew's work was careful and consistent throughout; he made the most of the comedy, but never overdid the part. Altogether Mr. Drew's treatment of the role was most artistic, and the audience loudly applauded his efforts. W. H. Kohnle was amusing as Lorenzo. His scenes with Rocco were especially good. Gus Vaughn was acceptable as Pippo, and seemed to find favor with the audience. E. A. Clarke is, however, sadly missed from the cast. The appearance of Marion Manola was awaited with considerable interest. It is a pleasure to record that she did well. She was in fairly good voice and acted the role of Bettina with grace and sweetness. As Fiametta Hattie Richardson was charming. The part did not afford her many opportunities, but she made the most of them. Mae Darling and Jeanette Palmer as Paolo and Luigi respectively did nothing to do but look pretty. This they succeeded in doing remarkably well. Others in the cast were J. E. Conley, George W. Kerr, and Al. Lamar. Between the acts Alma Kremer sang several solos. Her voice is not of a pleasant quality and her songs were unwisely chosen. The performance closed with the High Art Living Pictures. Three of the four pictures exhibited were war scenes. The fourth picture was The Nymph, and it was well done. The management, however, has made a serious error in its method of introducing the pictures. Prefatory to the war pictures a number of senseless and very stale jokes were inflicted upon an unwilling audience, and the introductory remarks to The Nymph were such that they insulted the good breeding of the persons present.

Robert McWade, supported by the Meech Brothers co., gave a delightful presentation of Rip Van Winkle at the Lyceum 6-11. Mr. McWade in my humble opinion is the best Rip on the American stage. His touches of pathos and quiet humor are exactly in keeping with the part, and his interpretation of the role leaves nothing to be desired. The

supporting co. is a good one, and reflects much credit on Manager John H. Meech, who has labored hard to perfect this organization. Business has been excellent. Lyceum Stock co. in Camille 13-18.

Max Freeman was in town 6 and occupied a box at the Star during the performance of The Mascot.

The steam yacht Olive Wallace has departed for a long cruise on the lakes. Several persons prominent in the theatrical profession are in the party.

The engagement of the stock co. at the Lyceum will be under the direction of Frank Curtis, who has been in the city several weeks organizing.

While I am not at this time permitted to mention names, I may state that a prominent manager contemplates the lease of a local house for stock purposes. If negotiations are completed Buffalions will have a season of modern drama by one of the strongest co. in the country.

A performance for the benefit of volunteers families was given at the Star 4. The programme was lengthy and not particularly entertaining, but a substantial sum was realized. Among those taking part were W. H. Kohnle, William Pruette, Arthur Deming, Al. Lamar, Frank Darling, and Madame Albertine.

The co. organized for the production of Summer opera at the Garden is at present rehearsing in New York. My prediction is that the enterprise will meet with great success.

The donkey used in the production of Uncle Tom's Cabin at the Lyceum caused more trouble later in the week. At the Saturday matinee he became confused and apparently imagined that he was doing the Siberian bloodhound role. He gave Eliza a hot chase over the ice, whereupon the stage hands captured him and carried him bodily to the centre of the stage, where he was needed by Marks in an alleged comedy scene. RENOOLD WOLF.

DENVER.

Several cold, rainy nights, very unusual at this season of the year, interfered considerably with business at the resorts during the past week, but notwithstanding this both Elitch's Gardens and the Chutes Park opened auspiciously May 29, and large crowds patronized both places upon fair weather nights.

Elitch's Gardens never looked prettier than they do this year, and the beautiful flowers, luxuriant foliage, and fine specimens of the landscape gardener's art combine to make as delightful and attractive a place as one can imagine. Despite the many out of door attractions, however, the theatre is, as heretofore, the most prominent feature. A very good and well balanced stock co. has been secured, and gives promise of earnest, conscientious work. The opening bill was Emeralds, which served to present the old favorites in the co. with prominent and congenial roles. George Edson was just as delightful a star, and his comedy of the high order of merit that has characterized all his work in stock co. in this city. Combining the experience and ability of the old school with the up-to-date methods of the new, Mr. Edson is that rare person, a comedian whose acting is refreshingly and genuinely humorous and whose methods are clean cut and artistic. His old man Rogers in Emeralds was accorded excellent treatment, and was pronounced successful. It is in such roles as Dave Hardy that Walter Edwards is at his best, and he acted the part with sincerity, manliness and sympathetic appreciation, giving a finished performance of a character which might easily have been overacted. LeRoy in an actress who never slight a part, and who is especially good in strong character parts requiring intelligence and discretion in their enactment, and her Lydia Ann Rogers in the present production was capitally handled. Daisy Lovering has certainly improved wonderfully since her last engagement in this city, and her enactment deserves warm praise. She is magnetic and vivacious, has a sunny personality, and played Nora Desmond charmingly. Thomas W. Ross did the light comedy role breezily, and baring a slight tendency to overdeliberateness his performance was exceedingly good. The five people just mentioned are old favorites in this city, having played in stock co. here before. Of the new people in the co. extended comment cannot be made until they are seen in roles offering greater opportunities than the comparatively small parts they essay this week. Margaret Didden was sweet and girlish as Emeralds, but she showed by a liberal bit of elocution in her emotional scenes. Barry Leighton, DeWitt C. Jennings, W. N. Wadsworth, and Kate Maynard complete the company. The Rival Candidates will be played 5-12.

Harris and Bannan are making every effort to insure the success of Chutes Park, and their enterprise is being rewarded by a liberal patronage upon the part of the public. Shooting the Chutes is a decided novelty to Denverites, and they are quite enthusiastic over this fascinating sport, and the fad seems to have gained a secure foothold. Side attractions offered at Chutes Park are the Boat Race, Military Band, acrobatic specialties, Trip on the Trolley, show galleries, a fine bicycle track, and various other open air attractions. The Scenic Railway is not yet completed, but otherwise the various features of the Park are in excellent running order.

The Woodward Stock co. closed its season at the Broadway 5. During the final week the plays presented were The Banker's Sons (apparently La Belle Marie) and The Lost Paradise, while the specialties included Gus Williams, Crimmins and Gore, and Robert and Doretta. The Woodward co. will play Central City, Col., for a week 6-12, and will then close its season.

All the down town theatres with the exception of the Tabor are closed, and the Tabor after the engagement of A Texas Steer 5-12 will close for the season.

By a decision rendered 6 the Supreme Court of this State has affirmed the constitutionality and validity of the Sunday closing theatre ordinance of this city. The city has been victorious in the various courts of this country for several years. It was decided adversely to the city in the District Court, where an injunction was granted restraining the city from interfering with Sunday performances. The Supreme Court reverses this decision and dissolves the permanent injunction granted by the District Court, and leaves the Fire and Police Board of the city at liberty to enforce the ordinance.

Manager R. L. Giffen is holding out such alluring promises as to the manifold attractions of Manhattan Beach this Summer that the public is somewhat eagerly anticipating the initial appearance of the new stock co. 12, which The Wisconsin will give its first performance in this city by a local stock co.

Mrs. John Elitch, Jr., the proprietor and manager of Elitch's Gardens, enjoys the unique distinction of being the only woman in the world so engaged. Mrs. Elitch will have the same efficient corps of assistants this Summer as last, Charlie Schilling being assistant manager, John Newman treasurer, George R. Edson press representative, George R. Edson amusement director, and R. Cavello musical director. F. E. CARSTARPEN.

MILWAUKEE.

The Alhambra Summer opera season opened most auspiciously 5, when a crowded house greeted the first appearance of the Harold New Opera co. in The Grand DuChene. The presentation of the opera was an unqualified success, and reflects the greatest credit upon the entire co. Anna Lichter appeared in the title-role, and displayed a voice of very fine quality. She was the recipient of several encores. Beatrice McKenzie as Wanda was particularly charming. She has a voice of rare sweetness. The fine bass voice was heard to great advantage in the part of General Bonin. Stuart Harold was an ideal Fritz, his excellent singing of the part being much enhanced by his ability to act. Baron Puck was looked after by O. B. Thayer, and in his hands comedy element was given a very good tenor voice. Excellent as the principals were, the members of the chorus are entitled to equal praise for under the very efficient leadership of Frank Palmer they acquitted themselves most creditably. The opera was satisfactorily mounted, the costumes were rich, and the ensemble perfect. Altogether this and rich, and the Summer Opera co. that has ever appeared in this city, and the enterprise displayed by Manager Miller in securing such an excellent organization should result in success, both from an artistic and pecuniary point of view. Next week's offering will be Fra Diavolo.

Held by The Enemy received an admirable production by the Salisbury Stock co. at the Davidson's, large houses attending. A new face appeared in the cast this week, that of J. Henry Kolker, who created a highly favorable impression in the role of

Gordon Hayne. Benjamin Howard gave another strong and artistic characterization in the part of Colonel Prescott. Charles Harbury appeared as General Stamburg. Brigham Boyce as Surgeon Fielding, and Richard Bennett as Surgeon Hathaway—roles that were in excellent hands, though not calling for much effort. Frank Richardson contributed a neat piece of character work as Uncle Rufus. Gus Weinberg won many a laugh as Bear. R. Nelson, another new member, but an old favorite in Milwaukee, as was testified by the warm round of applause he received upon his entrance, gave a very pleasing interpretation of the role of Captain Woodford. Selene Johnson played the part of Rachel McCreary with great intent and success. Maye Louise Aigen was a capital Aunt Euphemia, and sweet Eleanor Robson as Susan was thoroughly delightful. The minor roles were satisfactorily sustained by David Miles, Percy Tuttle, Ralph Willcox, and Benjamin Wilson, and members of the 4th Regiment, Wisconsin National Guard, acted as orderlies, sentries, etc. The stage and scenic effects were very realistic, the costuming correct in every detail, and the audience demanded a recall after each act. The biograph still remains an interesting and pleasing feature between the acts. Next week, So-called, preceded by a one-act drama by Hadden Chambers, entitled The Open Gate. C. L. N. NORRIS.

CLEVELAND.

Beautiful weather was conducive in bringing out a large crowd at the opening of Hahnorth's Garden Theatre 6. Much speculation is always indulged in as to the personnel of the co. for Summer opera at this favorite resort, but after Monday's excellent performance the patrons can rest assured of good entertainment for this season. The fact that Dan F. Hennessy is manager is guarantee enough of itself, and he will be assisted by Ernest Hangan, business manager; Thomas Ricketts, stage director, and Alec Spencer as musical director. The Black Hussar, which is regarded as a mascot, was the opening bill, and it was rendered in an exquisite manner. William Pruette in the role of Hilbert was accorded an ovation by his friends at last Summer. George Lyding sang the part of Waldemar to perfection, being gifted with a fine tenor voice. Alf C. Wheeler as the Magistrate made a hit, while Tom Martin, Piffko and Joseph Intropoli's Barlars were well done. Hahnorth's daughters were sung by Maude Lillian Berri and Laura Denio, who both made good impressions and received many floral offerings. Miss Denio interpolated a composition by Mr. Spencer, entitled Dreaming of Other Days, and was given a recall. The rest of the cast was good, the chorus being the best ever seen at Hahnorth's, both in voice and looks, and the staging reflects great credit on Mr. Ricketts. Congratulations are to be extended to Charles La Marche for giving his patrons the best co. in most respects that he has ever had at his beautiful gardens, and there is no doubt that the first season will be a successful one if Providence will only smile on him. Amorita 13-18.

Eugenie Blair and her excellent co. are still at the Lyceum Theatre, although the extremely hot weather of the past ten days has had its effect on the attendance. For the first half of the sixth week, commencing 6, a double bill was given. The French Marriage as a curtain-raiser to Galatea gave Miss Blair and her leading man, William Branwell, congenial roles in both plays, which were well received. On 9 East Lynne was produced and held the boards the balance of the week. For the seventh and last week Carmen, The New Magdalen, and Camille will be presented.

Fred Brandt, assistant treasurer of the Euclid Avenue Opera House, is back at his old post as treasurer of Hahnorth's Gardens.

Colonel Will Moxon, who was in advance of The Wizard of the Nile for two seasons, is at his place on the estate taking the pastboards and doing advertising for the Gardens.

Hi Henry is spending his vacation here. The new theatre at Euclid Beach Park has caught on and will undoubtedly do a good business this Summer. WILLIAM CRATON.

LOUISVILLE.

Manager Van Osten, of the Tri-Star co., opened the roof-garden at Phoenix Hill Park 6. The Arabian Nights was played, and the vaudeville part of the entertainment was given by Nellie Chandler, Henry and Nodine Ince, Moeccer, and the Boston Ladies' Orchestra. The opening was an auspicious one and the season will probably be successful. The stage at the Hill has been entirely rebuilt and much of the scenery used by Manager Van Osten at the Avenue during the engagement there has been utilized.

It has been definitely settled at last that there will be no season of Summer opera at the Auditorium, Manager Camp and Proprietor Quip stating that "Although plans were almost perfected to bring the favorite comedian, Richard Carroll, and a co. of fifty first-class people, the idea had to be abandoned because the public did not show enough interest to warrant the venture."

Manager W. H. Meffert, of the Meffert Stock co., will leave for the East about July 1 to arrange for the next season at the Temple. The members of last season's co. who will be with the Meffert organization again are Oscar Eagle, T. M. Reynolds, Esther Lyons, Beatrice Ingram, and Miss Mac Gregor.

Currie Duke, the violinist, who has appeared professionally and with success with the Theodore Thomas Concert co. and others of like calibre, was married in this city 7 to a non-professional Philadelphia Miss Duke comes from a celebrated family, being the daughter of General Basil W. Duke and the niece of the noted Confederate General John H. Morgan.

The Liederkreis Society celebrated its fiftieth anniversary 5. Appropriate ceremonies were observed and visiting delegations from similar organizations of sister cities in the vicinity of Louisville assisted. Shirley Crawford is winning marked praise for his excellent work as war correspondent for one of the local papers. Mr. Crawford appeared professionally on the stage and was at one time treasurer of the Avenue Theatre. CHARLES D. CLARKE.

OMAHA.

If the attendance on the opening day be a criterion the pecuniary success of the Trans-Mississippi and International Exposition is assured. About 40,000 persons passed the turnstiles 1, which is very remarkable, representing as it did two-thirds of the first day's attendance at the World's Fair and over three times as many as attended the Nashville Exposition opening. The enormous crowds were very skillfully handled and little complaint was heard. The Thomas Orchestra and Marine Band will be special features during the opening weeks and when favorable climatic conditions prevail the concerts are well attended. The Hagenbach animal show is probably only second to the concerts in point of interest, and the Monitor and Merrimac cyclorama and the Persian theatres have almost as large a following.

At the Creighton Paxton and Burgess have been selected Jim the Pennman as the bill for week of 5, the principals being cast as follows: Carl Smith as James Ralston, Hal Davies as Captain Redwood, Wilson Enos as the Baron, Jennie Kennard as Nena, and Emma Dunn as Agnes. As usual the leading roles are in most capable hands, and the management well deserve the continued financial success that they are meeting with. Frank Lea Short, formerly teacher of dramatic art in this city, drifted back here last week and was assigned to the part of Lord Dredlinclott, which he handled to the satisfaction of his many friends in the audience. Bryant and Saville, musical artists, brought down the house by their singing specialties. Le Roy and Claxton gave a very good performance of the play The Enemy, by the Enemy. JOHN R. RINGWALT.

JERSEY CITY.

The season of Sackett's Stock co. at the Academy of Music came to an end after lasting five weeks, during which time the members of the co. had become favorites. Manager Sackett presented good bills, conducted the house especially for ladies and children, and worked hard to make the enterprise a success. The patronage was fairly good. The treasurer left town for a day's visit to Philadelphia and failed to return. The receipts of the week went with him, but as he was the backer of the show there was no money for the co. 4 and that settled it. There was some talk of Manager Sackett opening in Newark, but the scheme fell through. The house will remain closed until the regular season

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opens in September, under the management of Mrs. Etta Henderson. Science Johnson, of this city, is meeting with deserved success as a leading woman of the Salsbury Stock co., at the Davidson Theatre, Milwaukee, Wis. The papers of this city speak highly of her ability as an actress, which is gratifying to her many friends here.

Manager Charles F. Dittmar writes from London, England, that he has placed The Pay Train and The Captain's Mate for next season in England at a good royalty. The success of his wife, Florence Bindley, at the Palace is phenomenal, but her health is not good, and she may be compelled to return to this country before her contracts expire. Mr. Dittmar expects to come home in the Fall. Miss Bindley's time is booked up to 1900. WALTER C. SMITH.

DETROIT.

The Cummings Stock co. is still at the Lyceum Theatre and breaking all records. The eighth week commenced 5 with Dr. Bill. It is the style of a play that the Cummings Stock co. can handle to perfection. Ralph Cummings took the title-role of Dr. Bill and impersonated it with the true spirit of comedy. Harry Glazier as Inspector of Police, Mr. Horton, found splendid opportunity to use his remarkably fine talents. Edmund Day, George S. Christie, Addison Pitt, and John J. Shaw all did very clever work in their parts. The women of the co. did as good work as usual, and no one could ask for anything better than that. The co. received a reinforcement this week in Mrs. Macanley, of this city, a clever young actress. She is playing Jennie Firman in Dr. Bill. Next week, The Charity Ball.

An entertainment was given at the Empire 6 for the benefit of the Newsboys' Building Fund. The farce A Kiss in the Dark was given, in which Owen Fawcett, a well-known comedian, appeared, as Selim Pettibone. Mr. Fawcett was adequately supported by Mrs. Romine D. Adams as Mrs. Pettibone, John G. Edwards as Frank Pathom, Mrs. Mary Fawcett as Mary, and Mrs. Owen Fawcett as the unknown woman. This was followed by Our Boy, acted by some of our best amateurs. The entertainment was largely attended and a complete success from every point of view. KIMBAL.

PROVIDENCE.

The season of '97 and '98 is a thing of the past here. The last house to close its doors was the Westminster 8.

Carpenters and painters are at work at Keith's and the Olympic, and extensive repairs will also be made at the Providence and the Westminster.

The regular season at Rocky Point will open July 3 and Manager Harrington will again furnish vaudeville at the Forest Casino. Ed Hurst has been re-engaged as business manager, this making his seventh season.

Louis Gadwell, the well known advertising agent, will have charge of the Olympic's advertising next season. He was with the Barnum and Bailey shows for fourteen years.

The case of Manager Frank V. Dunn against John L. Sullivan came up in the Common Pleas Court 7 and Mr. Dunn secured judgment for about \$300. The claim was for money loaned Sullivan. On 8 Mr. Dunn appeared in a case brought against William Sherwood, at one time treasurer of the John L. Sullivan co., for alleged money due. Dunn claimed that he was proprietor of the show and that Sherwood failed to give him a portion of the receipts at Montreal some time ago. Among the witnesses who appeared for Sherwood were John L. Sullivan, Bagley and Lee, and Ed B. and Della White. The jury decided in favor of Sherwood. HOWARD C. RIPLEY.

ST. PAUL.

The Bohemian Girl will be produced by a strong amateur cast under the direction of Henry De Lorme at the New Grand Opera House 11.

The Neill Stock co. will open the Summer season at the Grand 12, presenting Shenandoah 12-18. Mr. Neill and his co. will receive a warm welcome.

The Red Cross Aid Society will give two entertainments at the Auditorium 10, 11. The entertainment will consist of patriotic songs rendered by some of our best soloists, assisted by a well-drilled chorus of 1,000 children.

The amusement field is filled at present by the numerous steamboat excursions and picnics at the popular lake resorts.

The news of the sudden death of Thomas W. Keene was received with regret by his many friends in St. Paul. Mr. Keene, during his annual visits to this city for many years, had become a great favorite with our theatregoers, and he ever met with a cordial welcome. Mr. Keene possessed a pleasing and genial nature which endeared him to those who became intimately acquainted with him, and through his courteous and gentlemanly bearing he made a host of warm personal friends who deeply deplore his sudden demise. GEORGE H. COLGRAVE.

MINNEAPOLIS.

At the Metropolitan Theatre the Neill Stock co. opened the last week of its engagement 5 in Sweet Lavender to an appreciative audience. The play was put on with the same care that has characterized the productions of this excellent organization throughout. Grayce Scott appeared in the title-role and made a decidedly favorable impression.

James Neill was a satisfactory Horace Brennan, J. R. Everham was seen to advantage as Richard Phenyl, Charles Wyngate made the most of the part of Clement Hale, Edythe Chapman increased her popularity in the role of Minnie Gillilan, and Grace Maynard won immediate favor as Mrs. Gillilan. Matilda and Captain Swift filled out the week. The McKee Rankin Stock co. opened a limited engagement at the Metropolitan Theatre 12 in East Lynne.

Messrs. Morris and Shackelford, of the Neill Stock co., who assisted the Dramatic Club of the University in the presentation of the annual class play, were presented respectively with a handsome diamond stud and \$50 in gold by members of the senior class at the Metropolitan Theatre 2. F. C. CAMPBELL.

KANSAS CITY.

The week's engagement of the Bennett-Olmi Opera co. at Fairmont Auditorium closing 4 was fairly successful, and it is expected that they will arrange within a short time to present a couple of light operas for a week each.

Leifvise, the Swedish artist, was the star at the concerts of the Fairmont Military Band 5 and 9 and drew good-sized audiences. The last regular theatre in town to close was the Orpheum 11. FRANK R. WILCOX.

COLUMBUS.

At the Southern 13 the Wilbur-Kirwin Opera co. will open for a Summer season.

Members of Columbus Lodge of Elks went to Lakeside, O., 3 for the day. They traveled in Al. G. Field's private car and all report a pleasant time.

Frank Rodelangh, of the High Street business staff, is at Olentangy Park for the season. H. L. NICODIMUS.

PITTSBURG.

The stock co. at the Avenue Theatre produced East Lynne 6 to good attendance. There will be a change of bill next week.

The Passion Play pictures still attract large audiences at the New Grand.

All theatres here have closed the regular season.

R. McGulick, of the Bijou, will make the tour of the Great Lakes next week. E. J. DONNELLY.

ATLANTA.

The Grand Opera co. has presented the following bills at the Lyceum: The Grand Duchess 3-8; Ship Ahoy 5, 6; Fra Diavolo 7, 8. JOHN H. THOMPSON.

GOOD NEWS TO MANAGERS.

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CORRESPONDENCE

ARIZONA.

PHOENIX.—OPERA HOUSE (George H. Keeler, manager): Dark.—PARK THEATRE (L. D. Henderson, manager): Chase-Daniels Stock co. still holds the boards to good business. The Fool from Boston drawing well and giving satisfaction. Under Two Flags 3, 4 for benefit of militia. The co. will continue indefinitely.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wynn, manager): Carl Marten's Opera co. will open a Summer engagement in 11 Trovatore.—BURBANK THEATRE (John C. Fisher, manager): Jena, preceded by A Man of the World, was presented by the Belasco-Thall co. to large and appreciative houses week ending 8; Hugo Toland, who made his first appearance with the co. here, scored a most emphatic success. Old Glory 6.

OAKLAND.—MACDONOUGH THEATRE (Friedlander, Gotlieb Co., lessees): Hopkins' Trans-Oceanic 6, 7.—OAKLAND THEATRE (George Motherole, manager): Frank Linden and May Nannery appeared in Moths May 30-4 and did big business; production very good. Same co. in A Corner Grocery 6-12.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Teays, Gerardy, and Lachance 3. Elks benefit 10, 11.

COLORADO.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, manager): Katie Putnam in A Texas Steer 4; crowded house; Miss Putnam in the role of Bossy is not good. Elks Minstrels will be repeated 11 for the benefit of the Red Cross Society.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): A Texas Steer May 31 to good business; Katie Putnam is an old time favorite here and was well received. McGinty the Sport 18. The Prudential July 12.

LEADVILLE.—WESTON OPERA HOUSE (Mrs. L. Weston, proprietress): A Texas Steer, with a strong cast, including Katie Putnam and Maurice Freeman, kept a large audience in good humor 1.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): A Texas Steer 3 to S. R. O.; co. good.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): With the closing of Keeler and Blal's Comedians in Cook's Tour 4 the theatrical season at the Hyperion came to an end, although the theatre will be opened occasionally during this month. Cook's Tour, a bright, effervescent piece of nonsense, drew well 3, 4 and introduced several clever people and local favorites. Yale Glee and Banjo Club 23. The carnival planned by Mr. Bunnell has been indefinitely postponed because of the enormity of the undertaking; it will be offered, however, before many weeks and will surely prove a success, for the people have displayed an unusual amount of interest in it and the manufacturers have been most generous in the way of responding to Mr. Bunnell's request for novelties.—GRAND OPERA HOUSE (Dr. Charles W. Reed, manager): The Summer Stock co. is gaining in popularity every day and will undoubtedly remain throughout the summer; the co. is now working together smoothly and the ensemble is most pleasing; the old but ever charming Arabian Nights was the bill 6-11, and is well mounted and well cast; Ethel Brandon is an actress of much ability and she must be gratified by the capital press notices received weekly.—ITEM: Mr. Bunnell will be at the Hyperion mornings and evenings until July 4 for the booking of any summer attractions. Then he goes to his Southport home for a few weeks' needed rest.—Mr. and Mrs. Bunnell were in Bridgeport 6, 7 for a silver wedding anniversary.—A large party went to Milford 7 for the entertainment given under the direction of Mary Dudley Burke. New Haven's well-known amateur, Mr. Lord in Livery and Capture were presented. Miss Burke appearing in the leading roles.—Louise Hitchcock, who for the past six years has had charge of the social and dramatic pages of the Palladium, resigned her position 1.—The entire cast of Cook's Tour attended the Yale-Princeton ball game at Yale Field 4.—The State Street Electric Road will build a theatre at Lighthouse Point immediately. Vaudeville will be in order and band concerts a daily feature.—The theatre in the grove at Sevin Rock has been thrown open for the season and crowds flock there daily. An excellent bill is offered. Paine's fireworks will be a feature during July.—Lizzie Deahon, who was to have appeared with the Grand Opera House Stock co. as a special feature, was forced to cancel because of illness.

JANE MARLIN.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): A stock co. has been organized by Charles B. Wells to alternate between this theatre and the Nelson, Springfield, for the summer months. The co. consists of Thomas A. Wise, Robert T. Haines, Frances Kingston, J. M. Fedria, E. L. Snader, Charles B. Wells, James Cooper, Byron Ongley, Willis Marks, William F. Courtney, E. G. Howard, George Westbrock, Fanny McIntyre, Florence Brandon, Gertrude Whitty, Adele Block, and Ellen Cummins. Held by the Enemy 6-11 was finely acted and well staged with special scenery, and was patronized by large audiences, considering the warm weather. All the comforts of home and Niohe 13-18, the Held by the Enemy co. going to Springfield.

—ITEMS: The Vaudeville at Werder's Park is drawing well. Unfortunately mosquitoes in large droves have put in appearance of late, handicapping the enjoyment to a great extent.—A colored prisoner in the local police court the past week surprised all by announcing his name as Mark Twain (what a mark he would have been for "Big" Hall!). The judge asked him if he had another name, and he replying rather doubtfully in the negative, his Honor asked him if he was sure his name was not Samuel L. Clemens. A DEMOST.

BRIDGEPORT.—SMITH'S AUDITORIUM (Edward C. Smith, manager): A gala night indeed was 6, when the attaches were "benefited" to a handsome sum; the following appeared: William Brothers, Joe Conlon, Ford and Dot West, Dan Reagan, the Leno Family, Joseph Clabby, Tom Mack, Edward Hubbard, John Higgins, Carroll and Larkin, and Sparrow. Cleverly prepared and presented was the debut of La Mascotte Dramatic Society (local amateurs) in A Club Romance, by Robert M. Sperry, who secured the leading part; the work, while obviously within hailing distance of A Bachelor's Romance, had sufficient local color to pass muster; besides the author Hattie Steinbach, Lillian Beaulieu, George E. Knapp, and Charles Jewett were well cast, and character parts by Louise Galligan and Frank Gerdiner were clever beyond the rest; Manager Smith donated the house for the occasion.—PLEASURE BEACH (L. M. Rich, director): The season's entertainment will open 23, when Paine's newest pyrotechnic creation, The Battle of Manila, will be presented. W. F. HOPKINS.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Blind Consonant co. 14.

NIDDELTOWN.—Y. M. C. A. HALL: Projectoscope gave satisfaction to an audience which filled the hall 9, 10.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (J. A. Finney, manager): Contest for the De Lamar medal by pupils of the Boise City High School 2 was a very creditable affair, highly appreciated by a select audience. First prize won by Ella Woods, second prize by Lorrie Siedotham.

WALLACE.—MASONIC TEMPLE (M. J. Flohr, resident manager): Bitter Theatre co. 13-18.

ILLINOIS.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Ferguson Brothers' Comedy co. did fair business May 30-4, presenting His Excellency, The Lights of London, and Outwitted.

SPRINGFIELD.—CENTRAL MUSIC HALL (Frank Weidlocher, manager): Andrews Stock co. presented The Judge May 30-1 and The Comrade 3-4; attendance good; audiences well pleased.

GALESBURG.—AUDITORIUM (F. E. Berquist, manager): Cora Van Tassel 6-11.

DIXON.—OPERA HOUSE (F. A. Truman, manager): Biograph Entertainers 10, 11.

INDIANA.

NEW ALBANY.—LYCEUM THEATRE (Charles Willard, manager): Musical 7 by Knights of Pythias drew large house; Margaret Jackson, soloist, was the feature, although the bill included several other pleasing numbers. Elks' Minstrels 9, 10.—ITEM: Lawrence Griffith, of the Neill Stock co., is here to assist the Elks in their minstrel performance. He expects to leave for Chicago 17.—The death of Thomas W. Keene caused much sorrow among his large circle of admirers in this city.—Willard Hasted, of A Wild Goose Chase, was in this city 3, the guest of Manager Willard.—Alma Rutherford Boersig closed with the Van Osten co. 4.

W. L. GROVE.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, manager): Warren Comedy co. in Michael Strogoff, The Temptation of Money, The Bell, East Lynne, Mahal Heath, and Lady Audley's Secret, to poor business May 30-4; deserved better. Alta Heywood 7.

ELKHART.—BUCKLEN OPERA HOUSE (David Carpenter, manager): Warren Comedy co. 6-11; co. is very good but business is poor.

BRAZEL.—McGREGOR OPERA HOUSE (operated by the Monk Introduction Co.; J. B. Brown, manager): The Temptation of Money (local) 10, 11.

LOGANSPORT.—DOAN'S THEATRE (William Dolan, manager): Van Dyke and Eaton co. 13-15.

IOWA.

COUNCIL BLUFFS.—DORAN THEATRE (George N. Bowen, manager): The Chase-Lister co. opened the Summer season 5 in Lynwood to a large audience. Manager Bowen has had the house repainted and retouched, and the decorations make a very beautiful effect.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): The Bohemian Girl (local talent) June 8.—ITEM: This will probably be the last performance in the theatre this season.

CRESTON.—PATT'S OPERA HOUSE (J. H. Patt, manager): Fair (local) May 30 to fair business. War-graph 1, 2; fair business; views excellent.

GRINNELL.—PRESTON'S OPERA HOUSE (F. O. Proctor, manager): The End of the World (local); performance good; large attendance.

FAIRFIELD.—GRAND OPERA HOUSE (Louis Thoma, manager): The Pay Train and The Captain's Mate were greeted with full houses 6, 7.

OTTUMWA.—GRAND OPERA HOUSE (J. Frank Jersey, manager): The Pay Train co. to good business May 30-1. War-graph 3, 4.

KANSAS.

TOPEKA.—ITEMS: Both houses dark. The Marie Bell Opera co. 6, 7 in La Mascotte and Olivette.—The Topeka Dramatic Club, composed of eminent local talent, have been performing Sunset and Mystery Mr. Bob, at Holton, Horton, and other of our neighboring cities. The entertainments have been highly spoken of by the performers.—On 9-11 our old friend, Lawrence Holmes, will give us a vitasec production of Fashion Play scenes at Garfield Park, an alleged Summer resort here, in the wilds of North Topeka.—Nellie Lincoln, a recent graduate from our Bethany College, and a clever elocutionist, is announced as about to depart for New York to study for the stage. THOMAS R. HYATT.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): Dark.—ITEM: Griswold's U. T. C. May 31 under canvas; fair performance, but small crowd on account of rain.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Enrich, manager): The Reeves Bell Stock co. did fair business May 30-4.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (M. B. Donovan, manager): Marie Bell Opera co. 8.

GREAT BEND.—GRAND OPERA HOUSE (Captain Lewis, manager): Lowe's Madison Square Theatre co. 6-11.

KENTUCKY.

PARIS.—GRAND OPERA HOUSE (D. C. Parrish, manager): W. H. Davis, late of The Fast Mail, presented 1, for the first time on any stage, A Loyal Coquette, a one-act curtain-raiser by Walter Champ, a newspaper man of this city. The play, though brief, was well written. The plot is simple and easily caught. The scene of the sketch is laid in a dressing room at Fretter's Theatre, New York. At the rise of the curtain Jack Madison, a vaudeville star, who is lionized by society, is in the act of making up for his turn. He is assisted by his attendant, Wilson, who opens and reads aloud the many cards and letters addressed the star by his female admirers. One letter is taken from Wilson and read aloud by Madison. During the reading of this letter Carlotta, an Italian danseuse, stealthily enters and listens to Madison's comments about her love for him. She is finally accused by Madison of kissing another lover, whom she proves to have been her brother, and all ends happily. Mr. Davis gave a strong and pleasing conception of the part of Jack Madison.

MAINE.

CAPE ELIZABETH.—McCULLUM THEATRE (Bartley McCullum, manager): The Dawn of Freedom will be the opening attraction at this new Summer resort 11. The McCullum Stock co. roster includes Bartley McCullum, William H. Paxon, Stephen Wright, John Armstrong, Norman Coniers, James W. Bankson, William F. Canfield, Jim Horn, Alvin Kennedy, Peter Lang, Sidney Mansfield, Lisle Leigh, Estelle Dale, Beatrice Ingram, Lillian Andrews, May Davenport, Rieca Scott, Charles Brooks, John Garot, Frank Detering, and William Staley.—ITEM: William H. Paxon, who arrived here from San Francisco 6 and is delighted with Mr. McCullum's new house at the Cape, where he will again play leads.—James Horn closed his vaudeville season at Keith's, Boston, 4, where his sketch, An Awful Fix, scored a big success. He arrived here 6. Mr. Horn is an old-time Paxon's Island favorite, who will be with our other old friends at McCullum's Cape Theatre this season.—The McCullum co. attended the Gen 8 as guests of Manager Douglas. They warmly praised his co. and theatre.

PEAK'S ISLAND.—THE GEN (Byron Douglas, manager): The strongest stock co. ever seen on the island opened this superb Summer theatre 4 with Diplomacy to an enthusiastic audience that filled the seats and overflowed the aisles. All the principals and Director Callahan, of the orchestra, were presented with floral offerings. The costumes were decidedly smart, especially those of Lansing Rowan and Agnes Proctor. Confusion 13-18. Aristocracy 20-5.

PORTLAND.—THE JEFFERSON (Pay Brothers and Bedford, managers): Maine Symphony Orchestra, William R. Chapman, director, Harry A. Shaw, harpist, and Gwilym Miles, baritone, 5 to capacity of house. The Andrews Opera co. will commence a two weeks' engagement 14, playing Martha to 18 and Fra Diavolo 12, 18.

MASSACHUSETTS.

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE (W. C. Lenoir, manager): The Grand Choral Union, under the direction of J. J. Townsend, presented The Bohemian Girl to good business 9, 10; the proceeds were divided for the benefit of the Springfield soldiers and the Maine monument fund; the cast was made up of amateurs, who did creditable work.—Nelson Theatre (P. F. Shea and Co., managers): Cora Peyton's own co., headed by Etta Reed, played to big business 6-11, giving twelve performances and eleven changes of bill; the Nichols Sisters in their artistic black-face specialties were the stars of the vaudeville features; Cora Peyton and Grace Fox sang and Camille Gaudier did effective toe dancing 12, 13. Sullivan presented illustrated songs. Held by the Enemy will be presented 13-15 and Inoc 16-18 by a stock co.—ITEM: The Fall of Manila, Paine's fireworks show, will exhibit in Hampden Park 17. EDWIN DWIGHT.

LOWELL.—ITEMS: The Potentate, Wilcox and Bix's comic opera, which made such a local hit in

March, will be presented 14 as a benefit for our absent soldier boys.—Winifred Flagg, of this city, is a new aspirant for vaudeville honors. She is appearing in a musical sketch on the Keith circuit.—I understand that Dan J. Mack has been engaged for next season's cast of Phroso.—Lakeview is again to have a Zoo.—Thomas W. Keene had a large number of warm admirers in this city, who have yet to realize that their King Richard is but a memory.—The Nickelodeon has finally succumbed to the hot weather. ORMSBY A. COURT.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): E. H. Sothern 4 in Lord Chumley was liberally applauded by a good sized audience; the support was excellent and included Rowland Buckstone, Marshall Steadman, Tully Marshall, Morton Selten, Rebecca Warren, Kate Fattison-Selten, and Margaret Anglin.—John L. Sullivan co. 10, 11.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): E. H. Sothern in Lord Chumley was the closing attraction of the season, drawing a large and well-pleased audience 2.

GARDNER.—OPERA HOUSE (George E. Sanderson, manager): Rachelle Renard co. 15-18 will close the season here.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (Heath and Mack, managers): Markham's Stock co. 31—indef.

PLYMOUTH.—DAVIS OPERA HOUSE (Perry and Caverly, managers): The Peacemakers 7 to good business.

MICHIGAN.

SAGINAW.—ACADEMY OF MUSIC (J. H. Davidson, manager): The Summer season was opened 1 by the Courtleigh Stock co. in Pink Domino to a large house; Moths was presented 2; the co. is the most capable one that Manager Davidson has ever offered to his patrons, and all of the old members were given a hearty welcome as they made their appearance. The Lost Paradise 13.—FAYLION THEATRE (J. Knox Gavin, manager): Barlow Brothers' Minstrels 6-8.—RIVERVIEW PARK CASINO (John McCarthy, manager): Will open 12 with the biograph and vaudeville.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): Courtleigh Stock co. 3, 4, 7, 8 to crowded houses.—ITEM: Mrs. James F. Kelly and Mrs. E. W. Morrison are in the city with their husbands, who are members of the Courtleigh co.

SAULT STE. MARIE.—800 OPERA HOUSE (C. W. Given, manager): Darkest America May 31; performances fair; good houses.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, manager): Courtenay Morgan co. closed a fairly good week 3. Rantfrow's Pathfinders 13-18.

MINNESOTA.

DULUTH.—LYCEUM (E. Z. Williams, manager): Miss Francis of Yale 7. Darkest America 10, 11.—FAYLION SUMMER THEATRE (Matt Kusell, manager): Mahara's Minstrels 5 played large audiences. The regular season will open 12.—ITEM: McPherson Dramatic and Specialty co., under canvas, did big business May 30-4.

OWATONNA.—METROPOLITAN OPERA HOUSE (George F. Kinyon, manager): William Owen co. May 31 in Romeo and Juliet and Othello; excellent performances to fair business. Alexander Repertory co. Aug. 28-Sept. 3.

FARIBAULT.—OPERA HOUSE (C. E. White, manager): Dorothy (local) to crowded house 7. William Owen co. 9-11.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, manager): The Empire Opera co. 24. A Boy Wanted 11.

CROOKSTON.—GRAND OPERA HOUSE (Kirch and Montague, managers): Miss Francis of Yale 4; small house; excellent performance.

WINONA.—OPERA HOUSE (J. Strallicka, manager): The Gibneys to big business May 30-4. Martin's U. T. C. to packed house 2.

ALBERT LEA.—OPERA HOUSE (J. A. Fuller, manager): Scovill Kaufman's Players May 30-28. Nashville Students 28.

MISSOURI.

WARRENSBURG.—PERTLE SPRINGS CASINO (J. H. Christopher, manager): Pertle Springs Stock co. opened 6 to big business.—ITEMS: O. H. Johnston was the guest of Hite C. Taylor, of the stock co. 8.—Low Gorton arrived 1 to join stock co.

MONTANA.

HELLENS.—OPERA HOUSE (A. L. Babcock, manager): A Boy Wanted 3 to a well-pleased audience.

HELENA.—MING'S OPERA HOUSE (John W. Luke, manager): A Boy Wanted May 31; fair house; performance good. As You Like It 2; good house and performance.

BOZEMAN.—OPERA HOUSE (A. R. Cutting, manager): A Boy Wanted 1; performance good; house fair.

MISSOULA.—UNION OPERA HOUSE (John Maguire, manager): Robert Mantell 15.

NEBRASKA.

BROKEN BOW.—NORTH SIDE OPERA HOUSE (E. R. Purcell, manager): Bosco, the magician, May 30-2 to light business; performances very poor.

BEATRICE.—ITEM: Colonel J. H. Halladay, late advance agent for the Mackay Opera co., who

seriously injured his knee at Quincy, Ill., several weeks ago, has returned here for the summer. He has recovered from the effects of his accident.

NEVADA.

RENO.—McKinnick's Opera House (Edward Piper, manager): Mlle. Fassi co. in vaudeville 7; poor business and performance.

NEW JERSEY.

NEWARK.—Items: A large livery stable adjoining Jacobs' Theatre was badly damaged by fire. The theatre escaped any damage—Louis Robie will make his entrance into Newark theatricals Aug. 20. The litigation over the Columbia Theatre continues and will be settled in the courts. Several other interesting matters concerning the local houses are promised for the near future. All the attaches of the several theatres are enjoying their vacations. Sacred concerts are given every Sunday at the Kruger Auditorium—The Summer gardens in the "Bill" section of the city are in full blast.

C. E. KEST.

RED BANK.—Opera House (C. E. Nieman, manager): The Two Orphans (local) 6 was well given to a large audience.

ASBURY PARK.—Park Opera House (W. H. Morris, manager): Veriscope co. 2; good business.

NEW MEXICO.

ALBUQUERQUE.—Grant's Opera House (L. A. McRae, manager): The Cundiff Automaton and Cinescope co. 24. Ermine (local) 7, 8.

NEW YORK.

UTICA.—Opera House (Samuel S. Shubert, manager): Waite's Opera co. is in its third week at the Opera House and is meeting with deserved success. Items: Aurie Dagwell, of this city, late of the Castle Square Opera co., sang the role of the Gipsy Queen in The Bohemian Girl with the Waite co. 8 and scored a great success. After her solo in the second act she was presented with a large bouquet of roses. Myra Morella, Claude Amaden, and Mr. Smith came in for generous applause for their good work—Katherine Tanner, after a two weeks' vacation at her home in this city, left for Columbus, O., to rejoice the Wilbur Opera co.

SARATOGA SPRINGS.—Theatre Saratoga (Sherlock Stetson, manager): Alice in Wonderland was a pretty little play, delightfully presented by local talent 7 to a large and appreciative audience. House will be closed until July 4, when the Knickerbocker Opera co. will open its summer season. Items: Town Hall (F. H. Hathorn, manager): No booking until August, when it is expected that Primrose and Rochester's Minstrels will open the season.

ROCHESTER.—Lycium Theatre (A. E. Wolf, manager): The Butterflies as presented by the stock co. pleased fine houses 6-11. The play was staged in a first-class manner. Friends 13-18. Items: Cook Opera House (Sam S. Shubert, manager): The Stuart Stock co. appeared to advantage in Rosedale 6-11. The attendance was large and evidently well satisfied. Camille 13-18.

TROY.—Grinwald Opera House (S. M. Hickey, manager): Benefit for Soldiers' Fund by local talent 7; packed house. Mr. Hickey gave the use of the house. Waite Opera co. 13—Indef. Items: Buck and Keller expect to have their new house open by the middle of August. It will be run as a first-class vaudeville house. Mr. Buck is associated with Mrs. Barry at the Gaiety Theatre, Albany.

ALBANY.—Hannan Theatre (Woodward and Voyer, managers): The season is closed and the improvements have been begun. E. C. Horn, of New York, has the contract. His bid is \$20,000 and the work is to be completed Sept. 10. Items: New Albany Theatre (C. H. Smith, manager): Waite's Opera co. was to have opened 6 for a week, but canceled, and play a week in the Fall.

SYRACUSE.—Bartlett Theatre (S. S. Shubert, manager): Sweet Lavender was presented in an excellent manner by the Shubert Stock co. 6-11 to large-sized audiences. Items: John L. Kerr, manager of the Wieting, has been appointed press agent of the State Fair.

BINGHAMTON.—Stone Opera House (J. P. E. Clark, manager): Alma Chester co. pleased fair houses May 30-4. At the Picket Line, in Danger, The Danites, Wife for Wife, A Bowerly Pearl, and Almost Disowned were presented.

KINGSTON.—Opera House (C. V. Du Bois, manager): The American Stock co. 6-11 presented A Soldier's Vow and Uncle Sam first part of week to fair and well pleased audiences.

CORNING.—Opera House (H. J. Sternberg, manager): Lyric Stock co., booked for 7, 8, failed to materialize.

JAMESTOWN.—Celeron Theatre: The Spooners did a big business May 30-4.

NORTH DAKOTA.

FARGO.—Opera House (C. P. Walker, manager): Miss Francis of Yale 6; A Boy Wanted 7, 8. Robert B. Mantell II. A Bred Girl 20. Pearson Stock co. July 4-9.

GRAND FORKS.—Metropolitan Theatre (E. J. Lander, manager): Miss Francis of Yale to a small but well pleased audience 3; entire cast good. Robert B. Mantell in A Secret Warrant 22. Pearson Stock co. 27-31.

JAMESTOWN.—Opera House (G. P. Wells, manager): A Jay in New York canceled. A Boy Wanted 4.

OHIO.

AKRON.—Items: Cameron Clemens, who is at present visiting in Akron, has organized a co. to play a circuit of Ohio towns for the summer. He has engaged May Prindle, formerly of the Ideals, for leading lady. They open in Kent 13, thence to Warren, Canton, Massillon, and Akron, playing each of the named towns once a week. The opening bill will be The Lady of Lyons—Randolph Park Theatre, with J. W. Carner as manager, will open 11. Norma Teagor, Sarah Cameron, Francis Newall, Cora Wilmont, Edward Howard, Dan C. Martin, and O. W. Roche have been engaged for the season. High-class comedy-dramas will be produced.

LIMA.—Faurot Opera House (H. G. Hyde, manager): Rentfrow's Pathfinders presented The Lightning Express, The Devil's Gold Mine, Below Zero, The Judge, and A Pair of Orbs, to good business May 30-4. The Faurot Stock co. will present The Galley Slave 11. Everything points to a most successful season for the co.

TOLEDO.—People's Theatre (S. W. Brady, manager): The week of 5-11 was devoted by the stock co. to the production of Lynwood and Camille. The former was of special interest to us, it being from the pen of J. K. Tilton, of this city. Selma Henman as Camille renewed the success achieved by her in that character. Business fair.

PARION.—Grand Opera House. Season closed. Items: The Grand has been leased for the season of 98-99 to Charles E. Perry, of Bloomington, Ill., for the past season an amusement manager of that city, and also manager of the Clara Schumann Ladies' Orchestra.

KENT.—Opera House (Davis and Livingston, managers): House will open a summer season 13 with Cameron Clemens in The Lady of Lyons. The co. will visit us every Monday, presenting a different play each time.

CANTON.—The Grand (M. C. Barber, manager): Florence Stone, supported by the Columbia Stock co., opened a week's engagement 6. Arabian Nights was the opening bill. A double bill, One Touch of Nature and A Naval Engagement, was presented 7.

NEW LEXINGTON.—Smith's Opera House (T. J. Smith, manager): Mackay Opera co. in Said Pasha May 21.

BRYAN.—Jones' Opera House (L. D. Bentley, manager): Alba Heywood Concert co. 1. Labadie-Bowell co. 7.

ELYRIA.—Joshua Simpkins in tent 7; fair performance to good business.

OREGON.

SALEM.—Read's Opera House (Patton Brothers, managers): The St. Perkins Comedy co. finished their week's engagement May 28 to big business. A Bred Girl 30 to S. R. O.; performance good. Robert B.

Mantell in A Secret Warrant to a fair but appreciative audience; the best attraction visiting our city this season. The Prodigal Father 14.

LA GRANDE.—Steward's Opera House (D. S. Steward, manager): Jossey-Marvin co. 6-11. The Prodigal Father 23.

PENNSYLVANIA.

YORK.—Highland Park Auditorium (Street Railway Co., managers): Simmons Minstrels May 30-4 drew well. Kane Opera co., who will all the season, are now here rehearsing. They will open 13. The roster is as follows: Claude Pettie, prima donna; Mamie Scott, second prima donna; Albert A. Farr, leading tenor; Ed J. Groh, baritone; Charles Myers, comedian; Ed Eagleton, comedian; Charles Stout, stage manager; bass: Seth Smith, character bass; Grace Hazard, specialty artist; Maudie Courtney, Jeannette Hibbard, Soie Winner, Florence Dushon, Frank Conway, George Merrick; Lee Olean Smith, musical director. The list of operas includes The Grand Duchess, Virginia, Fra Diavolo, Boccaccio, Black Cloaks, Fatiniza, Rip Van Winkle, Olivera, The Little Duke, La Fecchia, and Blue Beard. Of the co., Seth Smith and Ed J. Groh are well known here.

LANCASTER.—Conestoga Park Theatre (Lancaster Traction Co., managers): Reagan's New York Vaudeville co., including James W. Reagan, ballad singer; Dan O'Donnell, Irish comedian; Fox and Ward, blackface comedians; Al Chryst, aerial performer; Lew Benedict, negro minstrel, and Brannigan, sketch artists, drew large crowds 6-11. Palmer's Opera co. will begin a season of eight weeks of light opera in The Mascat 13.

WILLIAMSPORT.—Lycium Opera House (M. Reis, manager): Sam Pitman Comedy co. 6-11 in The Electrician, The Opium Ring, A Fortune Hunter, The Middleman, Article XX 148, La Belle Marie, and On the Wabash to fair business and appreciative audiences. Anna and Charles Glocker, of this city, are with this co.

BUTLER.—Park Theatre (George N. Burckhalter, manager): Professor Day, hypnotist, delighted large houses 6-11. Items: John Kelly, of this city, will join Gollimer Brothers' Circus as leading clown, at Wrightstown, Minn., 18.

PITTSBURGH.—Music Hall (C. C. King, manager): Howe's animatograph 3 gave satisfaction to light business. This attraction closed the summer season.

READING.—Carsonia Park Pavilion (Managed by the United Traction Co.): Good production of The Chimes of Normandy and The Mascat attracted fair audiences 6-11.

ERIE.—Park Opera House (M. Reis, manager): The Spooners and their excellent co. 6-11 drew large audiences; performances good.

RHODE ISLAND.

NEWPORT.—Opera House (T. F. Martin, manager): Burrill Comedy co. began a week's engagement 6, opening to a crowded house. Lynwood and True as Steel have been played thus far. The work individually was excellent and the stage settings very satisfactory. Messrs. Burrill, Thayer, Fisher, Johnson, and Adams, and Misses Anderson, Clarke, and Thayer are deserving of special mention. John L. Sullivan 13.

WOONSOCKET.—Opera House (George C. Sweet, manager): Closed for season. Items: Manager Sweet has been confined to his room with congestion of lungs for ten days.

SOUTH DAKOTA.

WATERTOWN.—New Grand Opera House (H. J. Mowrey, manager): The New World (local) 31, 1; splendid entertainment to crowded houses.

UTAH.

PARK CITY.—Grand Opera House (F. J. McLaughlin, manager): Magnifico Exhibition co. 10, 11. McGinty the Sport 17. Items: Park Opera House (Frank Collins, manager): Spooner Dramatic co. 13-18.

SALT LAKE CITY.—Salt Lake Theatre (George D. Pyper, manager): The Salt Lake Opera presented Said Pasha May 30; packed houses. They gave a very artistic rendition of the opera—New Grand Theatre (H. F. McGarvie, manager): The Boston Ideal U. T. C. co. 24 to light business. Hardly a co. for a town of this size. Items: Manager McGarvie will go East 3 to book attractions. He will visit the Omaha Exposition en route.

VIRGINIA.

PETERSBURG.—Academy of Music (Thomas G. Leath, manager): The Lees, booked for 6-11, canceled. House closed for season.

WASHINGTON.

TACOMA.—Theatre (L. A. Wing, resident manager): The Purser May 25; Ferris Hartman made a hit; good co.; fair attendance. Items: Theatre (H. Harry Graham, manager): Sam T. Shaw co. 23-25 to good business; entertainment appreciated. Items: Mrs. Lincoln J. Carter is spending the summer in Tacoma with Mrs. G. Harry Wright, formerly known on the stage as May Seymour.

SEATTLE.—Theatre (Cal Belg, manager): Ferris Hartman May 29, in The Purser to good business. The Prodigal Father 3-5 attracted good houses and proved a good attraction. Items: Third Avenue Theatre (W. M. Russell, manager): The Shaw co., headed by Sam T. Shaw, in The Last Stroke and The Kentucky Girl, played to satisfactory houses May 29-4.

NEW WHATCOM.—Bellingham Opera House (A. B. Jewett, manager): Dark. Items: Lighthouse Theatre (J. G. McNamara, manager): Sevengals, hypnotist, to large crowds May 30-4.

WALLA WALLA.—Paine Opera House (J. G. Paine, manager): St. Perkins co. 6-11. The Prodigal Father 23.

WISCONSIN.

LA CROSSE.—Theatre (J. Strassipka, manager): Martin U. T. C. co. 3 to large house. Baldwin Melville co. opened a week's engagement 6 to good business.

RHINELANDER.—Grand Opera House (E. E. Stoltzman, manager): Porter J. White in Faust 9. Darkest America 14. Items: A Breezy Time canceled 11.

ASHLAND.—Grand Opera House (John Meis, manager): Darkest America 8. William Owen 15-15. A Breezy Time 11 and 18 canceled.

RACINE.—Belle City Opera House (D. P. Long, manager): Calhoun Opera co. 5-8 failed to appear.

STEVENS POINT.—New Grand Opera House (W. L. Bronson, manager): Chicago Festival Orchestra 10. A Breezy Time, booked for 14, canceled.

OSHKOSH.—Grand Opera House (J. E. Williams, manager): Belshazzar (local) 1-3; good houses; opera was well rendered.

EAU CLAIRE.—Grand Opera House (O. F. Burlingame, manager): Mahara's Minstrels to fair business 9.

BARABOO.—The Grande (F. E. Shults, manager): Mahara's Minstrels 14.

BELOIT.—Wilson's Opera House (R. H. Wilson, manager): The Sam Hunt co. May 29-30 to fair houses.

CANADA.

TORONTO.—Opera House (Ambrose J. Small, manager): The Beryl Hope Stock co. are holding the boards at this popular resort 6-11, having been transferred from the Grand, where they will inaugurate a summer season; the co. are presenting What Happened to Jones to excellent business; the performance is the same as on the previous week and needs no comment. The Ticket of Leave Man 13-18. Items: The Grand, Princess, and Bijou have closed for the season. It was the intention of Manager Cummings to produce Rob Roy at the Princess, 6-11, but owing to the continued warm weather the presentation was abandoned. The Island Ferry Co. intend giving open air vaudeville at Hurlon's Point during the summer—M. S. Robinson, who will be here superintending the rebuilding of the Bijou, has been engaged to book attractions—Lieutenant Dan (Godfrey and his military band will play a return



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attendance. The show is larger and better than last year and gave full satisfaction.

BRYAN, O.—Roser's combined shows 3, 4; small crowd.

SHEBOYGAN.—Forepaugh and Sells Brothers' Circus 2 drew large crowds.

PLYMOUTH, MASS.—Goodrich's One Ring Circus 4 to good business.

WALLA WALLA, WASH.—Leander Brothers' Show to fair business 2, 3; performance poor.

CORNING, N. Y.—Pawnee Bill did, good business 4

date here 18-19, giving three open air concerts at the Island Athletic Grounds.

WINNIPEG.—Theatre (C. P. Walker, manager): Miss Francis of Yale 1, 2 to large audiences; Etienne Girardot in the title-role made a great hit and curtain calls were given after each act; George F. Farren as Byron McStuff was full of life and is a capable actor; Fanny Young as Miss Mann, the governess, was a thorough artist, while Anna B. Layng, Helen Young, Beatrice Lieb, and Freda Michel made a charming and pretty quartette; Brenton Thorpe, the proprietor, was a great favorite with the people while here. A. Y. Pearson Stock co. 6-11 in The White Squadron, The Police Patrol, and The Midnight Sun. Robert Mantell 23-25. Neil Stock co. July 11. Items: Grand Opera House (Beach and Sharpe, managers): Farley Stock co. May 23, 24 in The Octoroon and Brother Against Brother. Empire Comedy co. 6—Indef. in M'iss, Wife for Wife, Dad's Darling, The Embassy Ball, Twixt Love and Duty, A Prisoner for Life, The Police Alarm, Married in Haste, The Inside Track, and Held by the Enemy. Items: Godfrey's Band in Drill Hall 7-9.

MONTREAL.—Academy of Music (Sparrow and Jacobs, managers): Jaxon Opera co. opened to big business 6 in Lucia and Cavalleria Rusticana; the co. is an excellent one; the principals are good, and the chorus strong and well balanced; Fatmah Dard sang both Lucia and Santuzza and acquitted herself admirably; in Lucia Miro Delamotto, Winfred Goff, and W. F. Carleton are deserving of special mention, and in Cavalleria Rusticana Payne Clarke, Winfred Goff, and Madeline Lowrie shared the honors; the orchestra has been enlarged and did good work, receiving an encore for the intermezzo. 11 Trovatore 13-18.

ST. JOHN.—Opera House (A. O. Skinner, manager): W. S. Harkins co. in The New South, A Bachelor's Honeymoon, and Ours May 31-4 to big business; excellent performances; in the last mentioned play the co. was assisted by a detachment of local artillerymen with their band. Thomas E. Shea opened for a week 6, presenting The Man-o-War's Man, with its wealth of special scenery, to S. R. O.; capital performance.

VANCOUVER.—Opera House (Robert Jamieson, manager): Ferris Hartman in The Purser May 27; excellent performance to moderate house. Hopkins' Specialty co. 2; fair performance to medium business. R. B. Mantell 9. The Black Bostonians 17. Dicks Hall (Walter Bonit, manager): Broadway Theatre co. 30-4 in An American Girl, Forgiveness, and The Russian Honeymoon; fair performances to moderate business.

WOODSTOCK.—CANTERBURY STREET RINK (S. J. Cole, manager): Dan Godfrey's Band, under the auspices of the Twenty-second Battalion Oxford Rifles, 3; immensely large and enthusiastic audience; receipts about \$1,000.

YARVOUTH.—ROYAL OPERA HOUSE (J. D. Medcalf, manager): Thomas E. Shea co. May 30-4 presented The Man-o-War's Man, Slaves of Sin, The Bella, The Sugar King, The Country Politician, Monte Cristo, and Dr. Jekyll and Mr. Hyde.

OTTAWA.—VICTORIA PARK (George W. Jacobs, manager): Cole and Johnson's Comedians presented Georgia 40-6-11, introducing negro plantation songs and dances, and concluding with the cake walk, which is very popular here; crowded houses nightly. Items: Opera House (A. E. Holstead, manager): W. S. Harkins co. in What Happened to Jones, The Crust of Society, and A Bachelor's Honeymoon 6-8 to excellent business; co. is the best here in years. Lyceum Variety co. 13-18.

LINDSAY.—Academy of Music (Fred Burke, manager): May Smith Robbins in Little Trixie 9; slim house; performance fair.

ARENA.

PARION, O.—Brundage and Briggs' Dog and Pony Show 2 to poor business. Their private car was robbed, about \$400 in cash, also clothes, watches and other articles being stolen. The robbers also stole a fine horse and succeeded in making good their escape. The co. disbanded, but will reorganize at Cincinnati at once. Norton and Jones' Circus 9. La Pearl's Circus 9. These two circuses are having a great fight, and will try to show on the same lot in this city as well as on the same day.

ALBANY, N. Y.—Walter L. Main's Circus 6, after a fine street parade, gave two performances. In the afternoon the big tents were packed in spite of a heavy rain. The evening attendance was fair. The feature and principal manager attraction was the baby elephant, eleven days old. The ring performances were good, including those of the Zenas and Wernitz family. Buffalo Bill's Wild West 14.

RACINE, WIS.—B. E. Wallace's Circus filed tents at both performances 4; performance good. Prince, the largest elephant of the show, while being taken from the train, killed his keeper, mangling his body horribly, and wrecked bicycles, wagons and other property.

GLENS FALLS, N. Y.—Walter L. Main's Circus 7 to large business. The Zenas, the Eddy Family, the Wernitz Family, William Willett, and Tony Lowanda deserve special mention.

KEARNEY, NEB.—Professor Gentry's Dog and Pony Show amused a crowded tent 2. Owing to their late arrival and high wind it was impossible to give an afternoon performance. Campbell Brothers' Circus 14.

ETPORIA, KAN.—Hawkins and Green's Dog and Pony Show 2, 3, under canvas; good performance to large crowds.

BELLEFONTAINE, O.—J. H. La Pearl's Circus 8; first-class performance and manager; business good.

NASHUA, N. H.—Bill and Robinson's Circus to fair receipts 6, 7. Walter L. Main's Circus is booked for 23.

EAU CLAIRE, WIS.—Forepaugh and Sells Brothers 7 to large audiences; performances very creditable. CARBONDALE, PA.—Walter L. Main's Circus 2 gave good performances to crowded tents.

ONEONTA, N. Y.—Pawnee Bill's Wild West 8 to big business; performance fair.

SARATOGA, N. Y.—Walter L. Main's great consolidation of shows gave two performances 8 to large

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DATES AHEAD.

Managers and agents of travelling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BOY WANTED: Ishpeming, Mich., June 14. Marquette 16. Sault Ste. Marie 17.
A Hired Girl (Blaney's): Hollis E. Cooley, mgr.: Butte, Mont., June 13-18. Fargo, N. Dak., 29.
A TEXAS STRIP: Omaha, Neb., June 13-18.
ALCANTARA STOCK (Belasco and Jordan, mgrs.): San Francisco, Cal.—indefinite.
AROUND THE TOWN: Boston, Mass., May 31—definite.
BALDWIN-MELVILLE: Kansas City, Mo., May 15—definite.
BRYL HOPE STOCK: Toronto, Can., June 11—definite.
BITTNER THEATRE: Wallace Id., June 13-18.
BLAIR, EUGENIE: Cleveland, O., May 2—definite.
BURRILL COMEDY: Putnam, Conn., June 13-18. Athol, Mass., 20-25. Yarmouth, N. S., 27-31.
CASTLE SQUARE THEATRE (J. H. Emery, mgr.): Boston, Mass., Aug. 1—definite.
COLUMBIA STOCK: Washington, D. C., May 23—definite.
COURTLAND STOCK: Bay City, Mich., June 13-15. Saginaw 16-18. Bay City 20-22. Saginaw 23-25. Bay City 27-29.
DARKEST AMERICA (Jno. W. Vogel, prop. and mgr.): Stillwater, Minn., June 13. Eau Claire, Wis., 14. Red Wing, Minn., 15. Winoona 16. La Crosse, Wis., 17. Wausau 18, 19.
DAVIS STOCK: Hartford, Conn., June 13-18.
FAUST (Porter J. White; R. F. Trevellick, mgr.): Antigo, Wis., June 14. Manitowoc 18.
FERGUSON BROS. (W. T. Nelson, mgr.): Sterling, Ill., June 13-18. Dixon 20-25. Clinton, Ia., 27-31.
FERRIS COMEDIANS (Dick Ferris, mgr.): St. Ignace, Mich., June 13-18. Marquette 18-19. Muskegon, 20-22. Marquette 23-25. Ishpeming 27-31.
FISKE, MRS. (Chas. E. Power, mgr.): New York city March 23—definite.
FRAWLEY STOCK: San Francisco, Cal., June 13—definite.
FROST STOCK (F. H. Frost, mgr.): Glacé Bay, Cape Briton, June 13-18. North Sydney 20-25.
GRAND OPERA STOCK: Columbus, O.—indefinite.
HARTMAN, FERRIS (Geo. Bowles, mgr.): Winnipeg, Man., June 13-18. Grand Forks, N. Dak., 19.
HOEFFLER STOCK: (Jack Hoefler, mgr.): St. Peter, Minn., June 13-18. Mankato 20-25. Owatonna 27-31.
HOLMES, HAROLD: Staunton, Va., May 23—definite.
JEAN REYNOLDS STOCK (Horace Grant, mgr.): Binghamton, N. Y.—indefinite.
KELCEY-SHANNON: New York city April 11—definite.
KING, CHAS.: Onancock, Va., June 13-18. Pocomoke City, Md., 20-25.
LEWIS, NELSON (W. W. Harper, mgr.): Lake Placid 13-18. Tupper Lake 20-25. Malone 27-31.
LORAIN HOLLIS STOCK: Ottawa, Can., June 9-14.
MADISON SQUARE THEATRE (Lowe): Hutchinson, Kan., June 13-25. Wichita 27-31.
MANTALL, ROBERT B. (M. W. Hanley, mgr.): Spokane, Wash., June 13, 14. Missoula, Mont., 15. Anaconda 16. Butte 17, 18. Jamestown, N. Dak., 20. Fargo 21. Grand Forks 22. Winnipeg, Man., 23-25.
MARKS BROS. (No. 1): Calumet, Mich., June 16-18.
MCGINTY, THE SPORT: Grand Junction, Col., June 13-18.
MCKEE THEATRE: Mineral Point, Wis., June 13-18.
MISS FRANCH OF YALE: Almonte, Can., June 13. Carleton Junction 16. Ottawa 17, 18.
MODJESKA, MME.: Los Angeles, Cal., June 13-25.
MONTE CARLO: Philadelphia, Pa., May 2—definite.
MORRISON, LEWIS: San Francisco, Cal., May 23—June 19.
NEILL COMPANY: St. Paul, Minn., June 12-17. Winnipeg, Can., 11—definite.
OWEN, WILLIAM (Alvin A. Jack, mgr.): Ashland, Wis., June 13-18. St. Cloud, Minn., 20-25.
PEARSON STOCK: Grand Forks, N. Dak., June 27-31. Fargo 4-9.
PITMAN, SAM (A. A. Taylor, mgr.): Bradford, Pa., June 13-18. New Castle 20-25. Titusville 27-31.
PRINGLE, JOHNNY: Burlington, Ia., June 13-18.
RAKIN, MCKEE (Stock): Minneapolis, Minn., June 13-18.
RENAUD, RACHELLE: Gardner, Mass., June 13-18.
RENTFROW PATHFINDERS: Adrian, Mich., June 13-18.
ROBER, KATHERINE: Boston, Mass., May 23—definite.
SALISBURY STOCK: Milwaukee, Wis., May 23—definite.
SHAW, SAM: Spokane, Wash., June 13-18.
SHERBANDOR: New York city May 17—definite.
SKERMAN, ROBERT: Paducah, Ky., May 23-Aug. 13.
SKINNER, OTIS: Chicago, Ill., May 16—definite.
SNOWDEN AND LRECKENRIDGE PLAYERS: Fond du Lac, June 13-15.
SPEARS COMEDY: Lubec, Me., June 13-15. Machias 16-18. Bar Harbor 20-25.
SPOONER DRAMATIC (Allie and F. E. Spooner, mgrs.): Park City, U. S., June 13-18.
SPOONER, THE (Edna May and Cecil; R. S. Spooner, mgr.): Erie, Pa., June 13-18.
TRANSHOUSE STOCK: Atlanta, Ga.—indefinite.
THE CIRCUS GIRL: Chicago, Ill., June 6—definite.
THE FRENCH MAID: Chicago, Ill., May 9—definite.
THE PRODIGAL FATHER: Salem, Ore., June 14.
VAN DYKE AND EATON COMEDY: Logansport, Ind., June 13-25.
VAN OSTEN, THOMAS D.: Louisville, Ky., May 16—definite.
WAITE COMEDY (Eastern; C. L. Elliott, mgr.): Albany, N. Y., May 2—definite.

WAY DOWN EAST: New York city Feb. 7—definite.
WELLES STOCK: Hartford, Conn., June 6—definite.
WOODWARD THEATRE: Omaha, Neb., Feb. 21—definite.

OPERA AND EXTRAVAGANZA.

ANDREWS OPERA: Portland, Me., June 14-25.
BOSTON LYRIC OPERA: Cincinnati, O., June 19—definite.
CALHOUN OPERA (H. F. Gruendler, mgr.): Fond du Lac, Wis., June 12-15. Oshkosh 16-18.
CASTLE SQUARE OPERA (C. M. Southwell, mgr.): New York city Dec. 25—definite.
CASTLE SQUARE OPERA (C. M. Southwell, mgr.): Brooklyn, N. Y., May 16—definite.
GRAY (Jules) OPERA: Atlanta, Ga., May 23—definite.
JAXON OPERA: Montreal, Can., June 13-18.
KANE OPERA: Harrisburg, Pa., June 6-18.
LYRIC OPERA (S. B. Patterson, mgr.): Keokuk, Ia., June 13-18. Peoria, Ill., 20-31.
MACKAY COMIC OPERA: Indianapolis, Ind., May 29—definite.
MARIE BELL OPERA: St. Joseph, Mo.—indefinite.
NATIONAL OPERA COMIQUE: Washington, D. C., June 13—definite.
NEW YORK OPERA: Milwaukee, Wis., June 5—definite.
PARRY OPERA: Washington, D. C., May 28—definite.
THE TELEPHONE GIRL (Geo. W. Lederer Co., mgrs.): Boston, Mass., May 16—definite.
WAITE OPERA: Utica, N. Y., May 25—definite.
WILSON OPERA: Buffalo, N. Y., June 6—definite.
WILSON-KIRWIN OPERA: Columbus, O., June 13—definite.
WILSON, FRANCIS: New York city May 27—definite.

VARIETY.

ANI'S MONARCHS (Harry Hill, mgr.): Atlantic City, N. J., June 13-18.
BROADWAY GIRLS: Boston, Mass., June 13-18.
HOPKINS' TRANS-OCEANICS (Walter Ford, mgr.): San Francisco, Cal., June 1—definite.
WEBER AND FIELDS: Chicago, Ill., June 11-18.

MINSTRELS.

BARLOW MINSTRELS (Harry Ward, mgr.): Grand Rapids, Mich., June 13-18.
DUMONT MINSTRELS (Geo. H. Barber, mgr.): Philadelphia, Pa., Nov. 15—definite.

MINOR THEATRES.

BROOKS CHICAGO MARINE BAND (Howard Pew, mgr.): Philadelphia, Pa., May 25—definite.
GODFREY MILITARY BAND: Toronto, Can., June 16-18.
RACKETT BROS. TROUBADOURS (Louis Angelo, mgr.): Muskegon, Mich., June 12-18.
ROSER, M. F.: Bowling Green, O., June 13, 14. Oak Harbor 15.
WESTLAKE MUSEUM: Richmond, Va., June 13-18.

CIRCUSES.

BARNUM AND BAILEY: Sheffield, Eng., June 13-18. Leeds 21-25. Glasgow, Scot., 27-31. Edinburgh 18-23. Newcastle, Eng., 25-30.
BARTINE, CHAS.: Mt. Olive, Ky., June 14.
BUFFALO BILL: Kingston, N. Y., June 13. Newburg 16. Paterson, N. J., 17. Morristown 18. Carlisle, Pa., 24.
FOREPAUGH AND SELLS BROS.: St. Paul, Minn., June 14. St. Cloud 15. Fargo 16. Fargo, N. Dak., 17. Grand Forks 18. Willmar, Minn., 20. Marshall 21. Sioux Falls, S. Dak., 22. Yankton 23. Sioux City, Ia., 24. Manning 25. Omaha, Neb., 27.
GIBBS AND MCGHEE: Ft. Recovery, O., June 14. Clinton 15. St. Mary's 16. Lima 17. Napkoneta 18. Sidney 20. Piqua 21.
HAGG: Newport, Ark., June 14. Batesville 15.
LEWIS BROS.: Salina, Kan., June 17. Beatrice, Neb., 21.
MAIR, WALTER L.: Port Chester, N. Y., June 14. Stamford, Conn., 15. Derby 16. New London 17. Westerly, R. I., 18.
MOORE, LINWOOD, Ind., June 14. Gillman 15. Gaston 16. Wheeling 17. Millgrove 18.
KINGLING BROS.: Hartford, Conn., June 16. Winsted 20. Poughkeepsie, N. Y., 21. Little Falls 22. SAUTELLE, SIG.: Concord, Mass., June 14. Waltham 15. Woburn 16. Wakefield 17. Lynn 18.
WELSH BROS.: Shamokin, Pa., June 13, 14. Ashland 15. Pottsville 16-18.

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SWEET LAVENDER, Week of June 6.

THE SYRACUSE COURIER, Tuesday, June 7, 1898.—Ethel Browning played the role of Lavender in a very impressive, graceful and dainty manner. She held the sympathy of the audience throughout and created a most favorable impression in 1914, the most pretentious role she has ever played in Syracuse.

THE FOREIGN STAGE.

GAWAIN'S GOSSIP.

Americans Abroad—G. Bernard Shaw Married—The Beauty Stone Found Wanting.
(Special Correspondence of The Mirror.)

LONDON, June 4.

As American matters are for should be the chief concern of MIRROR readers, it is of course fitting that I should start these notes



ARTHUR WING PINERO.

with a little group of affairs of the kind which have occurred this week. Firstly, then, you must know that What Happened to Jones achieved a prompt and unmistakable success on its first English production on Monday at the Grand Theatre, Croydon, which splendid suburban house passes next Monday out of the hands of George Edwardes into those of Charles I. Abud and his fellow syndicators of the Grand, Islington.

What Happened to Jones will straightway go on a little suburban tour, its next pitch



J. COMYNs CARR.

being the new Queen's Theatre, Crouch End, near the classic courting spot which North Londoners who may chance to be in your States will fondly recall as "the Green Lanes."

Nextly, the charming Annie Russell, to have a better chance than in Dangerfield '95, will presently be seen as Sue at the Garrick. Per contra, however, and perhaps just to give our now somewhat crowded-out native playwrights a bit of a chance—when Too Much Johnson peters out here it will, I learn, be succeeded by Teresa, by George, son of Sir Squire and Lady Bancroft—a play concerning the first production of which, at the Camberwell Metropole, I gave you some account a week or two ago.

On the other hand, a fortnight hence, The Dove Cot will depart from the Duke of York's, which joins on to the Garrick, to make way for A Stranger in New York. The Cat and the Cherub was successfully revived at the Royalty on Wednesday in front of My Innocent Boy, and again drew enthusiastic applause and ditto notices. In Old Kentucky, which has been touring in our provinces a long, long time, will come next week to the Pavilion in the Mile End Road.

You will be glad to learn that in my travels around the music halls I have found many an American winning golden opinions from all sorts of English people. Among these welcome and successful invaders are Julie Mackey, Wilson and Waring, the Baggesens, Florence Bindley, and the Robinson and Baker Trio at the Palace (where the veteran Charles Morton rules so wisely). Rawson and June (the boomerang throwers), Whistler Tom Browne, Edith Hoyt, and Lil Hawthorne (late of the Sisters Hawthorne) are doing nobly at the Tivoli. Moreover, last night, during a short stay at the Alhambra, I found the enthusiastically received Americans include those startling wheelists, the Powers Brothers, also C. T. Aldrich, one of the drollest conjurers and knockabouts I have yet encountered. In addition to all these, Lida Clark, the soprano, has with her animated story pictures this week successfully started an engagement at the Empire. Speaking of pictures the groups of American-Spanish war subjects being displayed at the aforesaid Palace, at the Royal in Holborn and elsewhere continue to elicit manifestations of sympathy and well wishing to your nation.

Sydney Rosenfeld, having recovered from

his late illness, sails to-day for your city, after having well prepared the way for the production of at least a couple of his plays here—namely, A Possible Case and The Lady or the Tiger? Those of us who had the pleasure to meet Rosenfeld are sorry he is leaving us. We are glad, however, that he purposes to call in again in the early fall.

You will be glad to learn that Alfriend and Wheeler's melodrama, The Great Diamond Robbery, has been much improved by sundry little alterations and by much better playing which it received this week up at the Lyric, Hammersmith. We are glad to find your popular actress, Julia Marlowe, here, and wish she was going to play before she returns to you after visiting her husband, Robert Taber, who is already a favorite in England's leading theatre, meaning the Lyceum. Have you heard that W. W. Kelly is about to espouse Edith Cole, leading lady of his long touring Royal Divorce company? Speaking of marriage, G. Bernard Shaw, dramatic and musical critic, playwright, essayist, socialist, vegetarian, teetotaler, anti-religionist, etc., etc., was this week united in wedlock to Payne Townshend, a very wealthy lady who is running a Social Reform and School of Economics in Adelphi Terrace. Fired may be by this example another Hibernian, namely, James M. Glover, composer and musical director of Drury Lane, is next week to be married to Alba Fricker, of the old established county of Wexford.

Many American players will regret to learn that Louis Kelleher, a very able comedian, died this week in Charing Cross Hospital, after a four months' illness. He was only forty-one. Good old Beckwith, the old-time swimmer, also died this week at the ripe age of seventy-seven.

Beerbohm Tree has decided to do away with Julius Caesar at Her Majesty's, and to replace it on June 18 with Louis Napoleon Parker's adaptation of Jean Richepin's drama, Le Chemineau, which adaptation is at present called Ragged Robin.

And now for a few merely British affairs. In the first place, it is necessary to chronicle the production at the Savoy, a few hours after I mailed last Saturday, of the long talked-of, anxiously expected and overmuch paraphrased "romantic musical drama" entitled The Beauty Stone. This is librettically the work of those clever workers, Arthur Wing Pinero and J. Comyns Carr, whose portraits I beg to present herewith. The music is by that past master of Savoyard melody, Sir Arthur Sullivan. It may at once be said that the music, although betraying some force of effort here and there, is all right—that is, for those who prefer the dramatically operatic or operatically dramatic method to the merry melodies and quaint conceits that have hitherto prevailed in Savoy musical pieces. The libretto, as it falls out, only gives opportunity for the more serious kind of music for the simple fact that the said libretto has a plentiful lack of humor—a most useful play-commodity with which our still greatest librettist, W. S. Gilbert, has familiarized us at this house. I can understand Comyns Carr, who goes in for culture, high art, romance, pictures, poesy, and so forth, weaving the romantic if not remarkably novel story of The Beauty Stone, but I cannot imagine a brilliant humorist and literary artist like Mr. Pinero not dropping in a quaint character or two, or at least dashes of comedy relief. Moreover, Carr himself is no mean humorist, as certain of his comedies and all his many welcome after dinner speeches prove. Still the fact remains that as to humor, The Beauty Stone is like the story mentioned by the Needy Knife-grinder in the poem: "Story, God bless you, I have none to tell, sir," quoth he.

Stories about talismans for the giving of beauty where needed and for taking it away again, and for the causing of merely physical love to wobble about accordingly—have, of course, often been seen on the British stage ever since Britain had a stage, but in most of such plays there have been comedians with some chance for the exploitation of humor. Now, at the Savoy they have an excellent comedian named Walter Passmore, and what do they give him? The Devil—and a poor Devil at that. There is an approach to humor in the character of a half crazy hoyden named Jacqueline, whom the Devil lures away in boy's clothes on amorous pretenses and who anon recovers her balance. But this approach to humor is speedily checked and so we have drama, drama, drama all the time revolving around a pure hearted, but ill-favored, crippled heroine to whom the disguised Devil gives the Beauty Stone which brings her surpassing loveliness that she eventually pleads to be rid of, seeing that it causes her to be pursued by the libertine, Philip Ford of Mirlmont, who is himself pursued volitionally by his neglected leman, an eastern ex-beauty named Saidah.

The Beauty Stone presently passes into the hands of the heroine's father, who speedily becomes young and handsome, and is straightway enticed from virtue's path by the unscrupulous Saidah, who lures the Stone from him, whereby he becomes old again, thereby reproducing in some measure the famous episode in Tennyson's "Idylls of the King," involving the wily Vivien and the erst wise but suddenly too amatory wizard, Merlin. At the end Philip, who has been at last shamed into leaving his bowers of ladies and his haunts, gamblers, and the like, and to going to the wars, returns blind, but now loving the poor little weaver heroine with a pure affection. Although she has now gladly resumed her ill-favoredness, she is to him the more beautiful all because her heart is pure. The Devil gets back his Beauty Stone and all is well, so to speak.

Thus the play ends prettily enough, and not without a wholesome whiff of a moral to counteract its somewhat unpleasant previous episodes. Of course, with two such authors, it could not but show much literary grace of expression and many a poetic touch. Some of the lyrics, too, are charmingly written. For the most part, however, they echo too much the rhythmic vagaries of the otherwise fine poet, Sir Algernon Charles Swinburne, who by the way is strangely silent of late. In short, The Beauty Stone is, I fear me, an example of great ability and infinite care, both as regards librettists and composer, thrown away upon a subject that cannot apparently appeal even to the most intelligent and enthusiastic of playgoers. I hope my prediction in this sort will not be verified, for apart from the hard work in writing and researching which the book and score evince, D'Oyley Carte has mounted and cast this play of fifteenth century Flemish life without the slightest regard to expense. To see the dresses alone is worth all the money paid for admission. George Devoll as Philip; Edward Isham as Guntran, a short but fine warrior part; Henry A. Lytton as

an old weaver; the aforesaid Walter Passmore as the Prince of Darkness, who in this case is no gentleman; Rosina Brandram as the weaver's wife; Ruth Vincent as the weaver-heroine; Emma Owen as Jacqueline; and Pauline Joram, from the Royal Italian Opera forsooth, as the neglected Saidah, all act and sing with remarkable spirit and ability. In fact, everything that could be done has been done. It is therefore no marvel that we all feel a twinge of regret to have to find fault with an effort so carefully prepared and so costly.

The aforesaid Pinero's four-act comedieta, as he calls it, Trelawny of the Wells, finishes at the Court next Saturday, and will be succeeded by a new play written by a Captain Marshall and entitled His Excellency, the Governor.

Sir Henry Irving has just decided that Coquelin's short Lyceum season, as per arrangement with Maurice Grau, shall start on Independence Day.

Sarah Bernhardt starts a month's season at the Lyric on June 29. Tom E. Murray is going a touring, with Lottie Collins as leading lady, in a play written by Fred Bowyer and W. Sprange, authors of The New Barmaid. It is at present called The White Blackbird. George Edwardes was to have produced A Greek Slave at Daly's to-night, but has just postponed again till next Wednesday. Kate Vaughan makes her re-appearance in London at Terry's on Monday in good old Goldsmith's comedy, She Stoops to Conquer. George Alexander has just produced Mrs. "John Oliver Hobbes," new comedy, The Ambassador, at the St. James' with apparent success. I say "apparent" because owing to illness I was suddenly prevented from assisting at the production. All being well, however, I shall tell you all about it in my next.

GAWAIN.

FROM THE GAY CAPITAL.

New Plays at Paris Theatres—Gossip and Comment—Deaths.
(Special Correspondence of The Mirror.)

PARIS, May 26.

In my last Paris correspondence I told rather briefly of Rejane's triumph in her new play, Zaza. This triumph is unequalled, and Pierre Bertin and Charles Simon, the authors, are to be congratulated for their skill in fitting this popular actress with a vehicle that displays all her varied talents to their fullest extent. Zaza is real; she makes the audience laugh with her witty fin-de-siècle philosophy; she startles them (or at least the English and American portions of them) just a bit by her unconventionalities; and she brings tears to their eyes by the pathos of her worldly existence.

We find her at first at a cafe concert of the lowest class, at St. Etienne. She is the star of the bill, and courted by many admirers. To all of them she has heretofore turned a deaf ear, however, having been true in her love for Cascart, like herself a music hall singer. Cascart is one who taught her, developed her latent talents, and raised her to her present fame. To him, then, Zaza always has been faithful.

This evening he brings to her dressing-room Dufresnes, a young Parisian whom he has encountered by chance. Dufresnes is one of the rieurs whom Henri Lavedan has drawn so well. Intrigues are to him a pastime. At St. Etienne on a business trip, he has established a temporary *affaire d'amour* with Floriane, one of Zaza's rivals. His seeming indifference makes Zaza determine to win him. She dismisses every one else from the room, and then with all a woman's wiles attempts to win the young Parisian. This scene, in an English description, is as well passed over without detail. Suffice it to say that in a few moments the two are locked in one another's arms. At this instant there comes the call for Zaza to go on the stage. Immediately the instinct of the artist rises uppermost, love is forgotten, Zaza leaves her dressing-room, crosses the green room (which is the other half of the partitioned stage), and in a moment we hear the first notes of her first chansonette.

Act second takes place at the rooms where Zaza and Dufresnes have established their *menage*. Dufresnes announces that he must return to Paris, as business calls him to America. Zaza begs him to take her with him, but he refuses and leaves. Zaza is disconsolate. Cascart comes to her with tempting offers of engagements, but she will not listen to him. She will follow Dufresnes. Then Cascart tells her that Dufresnes' love was but a passing fancy, that he has a mistress in Paris. Lie (Cascart) has seen them together at the theatre. Zaza's jealousy is at once aroused. She will go to Paris and confront Dufresnes with this woman and make him choose between the two.

So the following act finds her at Dufresnes' apartments in Paris. She has inquired for Madame Dufresnes, and awaits her. What ensues is really the best bit of the play. Instead of Madame Dufresnes there enters a little child who coyly engages in conversation with the pretty lady, and little by little, from her innocent talk, Zaza learns that the supposed mistress is none other than Dufresnes' wife, and the little girl his daughter. It is then that Zaza's better nature gains control of her. She realizes that her contemplated action will break up a home and bring sorrow to a loving wife and daughter, and when Madame Dufresnes appears Zaza pleads a mistake of identity and withdraws. This scene is wonderfully well worked, as the audience has been led to expect another liaison, and the revelation of Dufresnes' marriage is a complete surprise.

Ignorant of Zaza's visit, Dufresnes, in the fourth act, returns to the room at St. Etienne for a last farewell. Zaza, to be revenged on him for his deception of her, tells him that she has seen his wife and has told her all. Dufresnes, who really loves his family, is broken-hearted. Zaza orders him from the room, but after he is gone she feels a pang of regret, and a hope that she may yet regain his love. She runs to the window and calls him. But he has gone.

The star of Zaza's success has not set, however. She returns to her work, and advances steadily. In the last act, after the lapse of three years, we discover her no longer the queen of the St. Etienne concert hall, but the sensation of Paris. The scene shows the entrances of the Cafe des Ambassadeurs, where Zaza is playing an engagement. Richly gowned and more beautiful than ever, the star emerges from the theatre to take her carriage, and comes face to face with Dufresnes. The former young Parisian is now a wealthy American merchant, and has returned to his native city for a month's vacation. Zaza's name he hears everywhere.

With his old love revived he seeks her out. In the interview at the Ambassadeurs he tries to persuade her to renew their former relations. But Zaza, with a tone of sadness in her voice, tells him that the incident is now but a pleasant memory, which it were better for both not to disturb. She recalls to him his duty to his family, and with a word of affection for his child she steps into her carriage and drives away.

The play's fault is that it is too tailor-made, as I may call it. Rejane has really the only part, the other characters being



REJANE.

mere marionettes. To be sure, Rejane's work is so good that it is a pleasure to watch her in this play, where her abilities have so much scope, but I think some of us would be better pleased with Zaza if, instead of showing at every turn the skill of the accomplished garment fitter, it resembled more, as it were, a robe that, by sheer force of her own ability, the actress has grasped and gathered about her so well that it seems made for her.

Another change of bill is at the Bouffes Parisiens, where La Dame de Trefle, an operetta by Clairville and Froyez, with music by Emile Pessard, was produced on May 13. Its success has been but indifferent. Most of the fun hinges on an "improved" version of Die Walkure, given under the direction of a Gilbertian sort of Mayor whose hobby is music in general and Wagner in particular. The story of the operetta is light and somewhat hackneyed. M. Pessard's music, however, has a peculiar catchiness.

The already large list—the number is about forty, I think—of theatres here, received an addition the other evening of the Theatre des Capucines. A varied bill, consisting of musical and dramatic numbers, was given. The theatre, which is located on the Boulevard des Capucines, was crowded, and the career of the new house had a happy beginning.

The public is flocking to see Bernhardt's revival of La Samaritaine. Needless to say, she has mounted M. Rostand's "gospel" play with all her customary lavishness, and herself acts magnificently. More interest is displayed in the drama now than on its former presentation, because of the renown that the author has attained through Cyrano de Bergerac.

Apropos, Bernhardt expects, during her London engagement in June, to produce for the first time Catulle Mendes' tragedy, Medee.

The Société de L'œuvre offered recently a somewhat sensational play, Morituri, at the Nouveau Theatre. The author's name was concealed under the pseudonym of "Saint Just." The play is merely a paraphrase of the Dreyfus-Zola affair, which was treated in such a way as to cause great excitement among those in attendance. There were several fights, and many police were scattered about the house as a necessary precaution.

The successful run of Cyrano de Bergerac is to end temporarily in a few weeks. About the first of July Coquelin and his company will take M. Rostand's play to London, probably for a two months' engagement. By this move Londoners will have a chance to see Cyrano before its production by Sir Henry Irving. Immediately upon the conclusion of the London season the play will return to the Porte St. Martin.

Alfred Ernest, the musical critic and Wagnerian authority, died here last week. He had translated into French many of Wagner's works, and had written several commentaries upon them. He was but forty years old.

Another death, and one that probably will cause more regret to our boulevardiers, is that of Paul Renard, manager of those two popular resorts, the Moulin Rouge and Jardin de Paris. American tourists need not despair, however, for M. Renard's death will not stop the gaiety at either place.

It is announced finally and authoritatively that Duse will not appear here this season. Notwithstanding the demand for her, M. Schumann, her manager, has been unable to secure time at any of the theatres. Thus we shall be deprived for another year of the opportunity to see the great Italian actress.

The Comédie Française last evening revived Labiche and Delacour's old comedy, Celine le Bien-Aimé, with fair success. It is twenty-five years, I understand, since the play was last given here, and in that period our playwrights have learned and improved much. The result is that Celine seems somewhat crude and old-fashioned now.

T. S. R.

AUGUSTIN DALY'S PLANS.

Before sailing for England last Saturday, Augustin Daly gave THE MIRROR a statement of his plans for the coming season:

"If I find that The Greek Slave, just produced at my London theatre, is suitable for American use, I shall probably open my next season here with it. I intend to return to this country in August to make the necessary preparations for the opening of the season here, and I shall then probably return to Europe for another sojourn."

"Miss Rehan will not return to America until late in the Autumn. She has quite recovered her health, and looks forward with eagerness to her Summer holiday in Cumberland, England. Next year she will be seen in several new characters. Either The Merchant of Venice or Madame Sans Gene will doubtless be our first production."

TELEGRAPHIC NEWS

CHICAGO.

Weber and Fields Own Cook County—Shenandoah's Great Run—Summer in Hall's Precinct.

(Special to The Mirror.)

CHICAGO, June 13.

In spite of oppressive heat and a series of lively thunderstorms, the theatres open here have been doing a splendid business. The Schiller closed Saturday night, Hooley's will close next Saturday night, and then the Grand, McVicker's, the Great Northern, the Chicago Opera House, the Masonic Temple Roof Garden, Hopkins', and the Bijou, together with the Ferris Wheel Park, will have it all their own way until June 25. On Derby night (June 25) the Columbia will reopen with a new production of Chattanooga, a new play from the pen of Lincoln J. Carter. Charles J. Ruhman, Wilton Lackaye and others equally well known will be in the cast, and the play will run for at least two weeks and possibly until the regular season of the house opens on Aug. 21. With Broadhurst's new play, Why Run? at the Left Home, I haven't heard yet whether this means Jim Smith, Billy Smith, Smith O'Brien, or Harry B. Smith.

The Press Club midsummer matinee at McVicker's last Thursday afternoon was a big success. One of the hits of a great bill was an hour and a half sketch, written by him in half an hour and played by himself and wife without a rehearsal.

The Grand Opera House was packed to the doors at every performance last week, in spite of the heat, and Weber and Fields and their talented band of funmakers have made the hit of the year in Fosse Cafe. They are here for four weeks, will probably extend the run to six, and may remain all summer. It is a great show for the hot weather—for all except the players.

Harry L. Hamlin, of the Lamb's Club, arrived from New York last week on a visit. He will participate in the golf contests at Wheaton. Mr. Hamlin is well known here, having lived in Chicago at one time and been connected with the Grand Opera House. He notices many changes, and declares that we now have more electric lights and owl cars.

Just to show the prospects for Shenandoah, let me tell you that seats were sold at McVicker's box-office last week for the Fourth of July performance of the play. The house is packed every night, and no tickets purchased from speculators are accepted at the door, according to signs all over the lobby. The week of the extra Decoration Day matinee, the members of the company found in their salary envelopes the pro rata amount of an extra performance. That's how Manager Litt does business.

Speaking of speculators leads me to remark that the people in this town will not "stand for" them. A Chicago man "roars" if he is charged an advance of a quarter, even, over the regular price, and the speculator who came on with Weber and Fields to reap a harvest has thrown up his hands in despair.

Frank Moynihan has just returned to the city from an engagement with Hal Reid in Human Hearts. It wasn't a case of heart failure, the company having closed its regular season.

Hennessey Leroy, who is here for the Summer, will go out again next season with Other People's Money, the rights for which he has obtained from the author, Edward Owings Towne, for three years.

This is the second and last week of The Circus Girl at Hooley's. Manager Powers wanted to continue it, but he needs all the time he can get to remodel the theatre before the regular season opens with The Moth and the Flame. To me, The Circus Girl was most enjoyable. It was the best play I saw in New York last Summer—and I saw one Round of Pleasure and The Good Mr. Best. What makes it doubly enjoyable is the "glaze" thrown into it by the players. Powers, Scott and Gresham work like Trojans in the hottest weather. As I came out the other night I heard a lady remark: "I shall never forget that funny man." (They can take it as they please.) Virginia Earl, Yvette Violette, and Catherine Lewis are all as hard-working as the men. I shall be sorry to see the company leave us.

Otto Skinner went over the other day to the North Division High School and talked to the members of the Webster Literary Society on the art of acting. He gave out so many autographs that he had to carry Colonel West's sword in his left hand all night.

The members of Chicago Lodge 4, T. M. A., met June 9 and elected the following officers: President, Thomas Tipping; Vice-President, William Baird; Treasurer, John Faust, Sr.; Recording Secretary, George W. Glenay; Financial Secretary, Thomas Kattigan; Sergeant-at-Arms, Joseph Maddox; Trustees, Harry Bartell, Edward Gilbride, and J. Mullen.

Manager George A. Fair's season of light opera at the Schiller closed last Saturday night with his fine presentation of Paul Jones, and he will devote his Summer to his Wisconsin resort. The company has eight weeks' certainty for Urbig's Cave, St. Louis. Richie Ling has been engaged by Augustin Daly for next season. Director Gustav Luderer will rest hereabouts until he goes to New York to look after the production of his own opera, King Do Do.

Gerald Griffin came in the other day with Charlie Dickson, after a successful vaudeville tour. He will summer here and go with What Happened to Jones next year. John Dillon is also here for the Summer, as is James R. Smith. The latter gave me the other day the last letter the late John E. Owens ever wrote, and I have placed it in the life of the comedian sent me by his widow.

After two good weeks of Held by the Enemy at the Great Northern, Manager Henderson's stock company successfully revived Howard's Young Mrs. Winthrop last night. Theodore Hamilton has left the organization and gone East.

I have a great name for a colored soubrette—Missouri Barber. I handed her \$50 and costs in the police court last week.

The stock company up at Hopkins' is reviving The Great Diamond Robbery this week. Over at the Bijou The Bowery Girl is the bill.

The ladies who attended the Fosse Cafe matinee Saturday were treated to bricks of ice cream—good souvenirs for a hot day.

We have not much of a ball club here this Summer, I am sorry to say, but we can take four straight games from the New York club, which is some consolation. But with "Pop" Anson to run your club, you'll be all right.

Elmer Walters, brother of Jule Walters, of Slide-Tracked fame, wrote for time at Nicholasville, Ky., and received the following answer on a postal card: "Yours received, and in reply we have no opera house or hall where you can show. The New Opera House has been turned into a tin shop and Walde's Hall has been divided into bars."

I intended closing this communication with one on John T. Kelly and Peter F. Dalley, but the press censor here will not O. K. it, and I'll have to send it in cipher for next Mirror.

"Burr" HALL.

PHILADELPHIA.

Castle Square Opera Companies to Make a Flying Trip to Quakerdom—Other News.

(Special to The Mirror.)

PHILADELPHIA, June 13.

Our amusements for this week are very limited, there being only three theatres open in the city, and with the advent of the hot weather in July the Bijou Theatre will have the entire field to itself. Our many parks, with splendid free attractions, are all open and doing an immense business.

This is the last week of the new military drama, The Red, White and Blue, at the Grand Opera House. The cast is the same as last week, with the exception of William G. Stewart, who has rejoined the forces of the Castle Square

Opera company, his role being taken by Robert Drouet, the well-known leading man and a universal favorite. In spite of the weather business continues particularly good. The Castle Square Opera company will return to the scene of their original triumphs next Monday for one week. Manager Charles M. Southwell, of the Grand Opera House, will receive a complimentary benefit at a special matinee June 14. The two Castle Square Opera companies, now playing respectively at the American Theatre, New York, and the Montauk Theatre, Brooklyn, will make a flying trip here, give a combined performance and return to their theatres in time for the evening's entertainment. In spite of the immense seating capacity of the Grand Opera House, every seat is already sold, which proves the popularity of the manager, the companies and the theatre.

Frank Oakes Rose, whose staging and spectacular effects have made him famous, will join this week the Palm Fireworks company as the general director of their spectacles. The Battle of Manila, his latest effort, will be produced at Manhattan Beach. On July 15 it will be duplicated at Woodside Park in this city, under the direction of Mr. Rose.

Forepaugh's Theatre closed its season June 11 in a blaze of glory. People were turned away at the afternoon and evening performances. In a conversation with the bright and energetic manager, Mrs. John A. Forepaugh, she said: "I will remain in the city all Summer to look after the interests of my theatre, with the exception of a day off, now and then, for fishing."

The Andrews Opera company, after a season of four weeks at the Girard Avenue Theatre, closed June 11, and went to Portland, Me., for a four weeks' season.

Manager Charles L. Durban, of the Girard Avenue Theatre, with his stock dramatic company claims the most successful season in the history of the house. During the season Madame Sans Gene, The Nominee, A Gilded Foot, in Mizouara, Sue, The Masked Ball, The Butterflies, My Partner, All the Comforts of Home, Across the Potomac, Captain Paul A. Flag of Truce, A Fair Rebel, The White Squadron, and others were produced. The stock company were all very popular. The following have been engaged for next season: Valerie Berger, Emma Maddern, Edward M. Bell, Edwin Middleton, George Barber, Max Von Mitzel, Wilson Hummel, and Mary R. Keenan.

The stock company system has been very generally and generously supported in this city, and next season greater efforts will be maintained to make it a feature. At the Park Theatre, Manager William J. Gilmore has engaged Eugene Blair to be the leading woman of his organization.

James A. Willard, who for the past eighteen years has been musical director at Forepaugh's Theatre, will go to Young's Ocean Pier, Atlantic City, N. J., for the Summer.

The estate of the late Israel Fleishman, for a number of years manager of the Walnut Street Theatre, and his death, which occurred at the Theatre, which has been in charge of the Chestnut Street Trust Company (now defunct), was placed last week by order of the court in charge of the Commonwealth Title Insurance and Trust Company. The estate is valued at about \$125,000.

S. FRANKENBERG.

BOSTON.

Willard Sails for Home—John Stetson's Will Contest Ended.

(Special to The Mirror.)

BOSTON, June 13.

Midsummer dulness is upon us with a vengeance, and after this week one more theatre will be closed for the Summer. The heat has lowered the point in the theatrical thermometer will then be reached.

There is only one change of bill, and that is at the Castle Square, where All the Comforts of Home was given to-night. Walter E. Perkins has been added to the company to strengthen the cast for the popularity of the piece. Lowell and Clara Lipman are greater favorites than ever, and now the end of the run comes this week because Mr. Mann's throat is troubling him and the doctor insists upon his taking a needed rest. The Hollis will close its season with this engagement, and will remain dark until September.

Around the Town continues to do well at the Tremont, and that it will probably have a long run is indicated by the fact that the second edition is now announced for June 20. When Harry Askin once starts editing his productions that means that they will run all Summer, if not longer. He is the champion of the cast. Mae Lower, being one of the new comers, who has begun to rehearse for the second edition of the skit.

It has been remarked that Mabel Dixey might be given more prominence, as her only opportunity comes in the one feature of the card dance.

From Biblical tragedy to Western melodrama is the jump taken by J. Walter Kennedy and his stock company at the Palace, but the muscular actor is equal to anything, and he is evidently going to please all tastes while he is the lessee at the popular little theatre at the West End.

Felix Morris is the dramatic star that brightens the long and strong bill offered at Keith's this week.

John Stetson's will contest is ended, and the controversy is at an end. The matter has been settled by agreement between the parties and a decree was entered in the Supreme Court by Judge Barker dismissing the appeal taken by John Stetson, Sr., and affirming the decree of the Probate Court, which allowed the will. The estate is appraised at \$1,538,000, and after the debts and charges of administration are paid the remainder is to be divided between Mrs. Emma M. Stokes, of New York, mother of the late Mr. Katherine Stokes Stetson, and John Stetson, Sr., Mrs. Stokes taking 55 per cent. and Mr. Stetson 45 per cent. Charles H. Pattee, who was appointed executor under the will, resigns, and Colonel Melvin O. Adams and Charles H. Pattee are appointed administrators of the estate.

Under the terms of settlement Adah Richmond gets nothing, as she is not regarded by the parties interested as having any claims to any of Mr. Stetson's estate. Under the terms of settlement Mrs. Stokes, the mother, gets probably over half a million, although it is impossible at present to state just what the debts against the estate will be and what the charges of administration will be.

Abe Hummel was in town last week representing Mrs. Stokes in this settlement, which, by the way, ends another piece of litigation which was begun earlier in the week.

E. S. Willard, the English actor, passed through Boston last week on his way to his home in England after his serious illness, which compelled him to close his tour in Chicago and materially change his plans for the coming season. He was accompanied to Boston by Mrs. Willard, Keith Wakeman, and Florence Stowe, and they remained at the Touraine for a few days and took pleasure drives about Boston before the time came for sailing for Liverpool on board the Panonia. Mr. Willard now looks in excellent condition, but he is far from strong, and his convalescence has been slow in the extreme. He plans to go at once to his country place at Banstead-on-the-Downs, about fifteen miles out of London, where he will get the rest and quiet which he needs. He hopes to return here for another season, and time is held for him in various theatres where he ordinarily

plays. If possible he will be back again early in November, otherwise early next year. Every thing depends upon how fully he recovers his strength during the Summer months.

George W. Wilson is going to sail for Europe this week for a Summer trip, in which business and pleasure will be combined. His daughter has been in school in France for some time, and the principal object of his journey is to pay her a visit; but while he is in England he will transact some business matters with authors of importance. He expects to return to this country early in the Autumn, if not before.

Mrs. E. G. Sutherland has already disposed of the English rights of her new play, A Maid of Leyden, which will be played on the other side of the Atlantic by a young actress of reputation in both countries. The American rights are being sought by two actresses, and the matter is unsettled.

Camilla Uroa has settled for the Summer in Boston and is teaching and preparing for her next concert tour.

The rooms of the Playgoers' Club will be open every Tuesday afternoon during the Summer for three hours. Tea will be served.

Horace Lewis scored one of his greatest hits at the Castle Square in Niblo. It was a treat to see his Peter Amos Dunn, and he did better than any predecessor in the part, and that is saying much.

A rumor to hear a rumor to the effect that J. Q. Adams, who has been general superintendent at the Museum for two or three years, will leave the force there and will not return next season.

Jack Mason, who has been in Boston for some time, plans to go to England for a trip and may accept an engagement there.

At the meeting of the Central Labor Union last week it was reported that the official who was responsible for the strike of theatrical mechanics at the Columbia had been discharged by the lessees of the theatre, which is now closed for the Summer.

They had a voting contest at the Hollis Street for the most popular telephone girl in Boston, and it was decided in favor of Alice Sawyer, the telephone girl at the Boston and Albany R. R. Station. William Cushing Bruce was the referee in the contest, and his efforts were crowned with success.

A. L. Griffin, manager of the Bowdoin Square, and Jay Hunt, stage manager, both representing G. E. Lothrop, sailed for Europe last week on the Maadana. John S. Moulton, of the Bennett and Moulton Comedy company, sailed on the same steamer.

Among the volunteers for the production of Hamlet at the Grand Opera House, June 15, for the endowment of a "free bed" in the Union General Hospital for members of the theatrical profession, is the promising young Western actor, Burt McCann. Though he has been in the East but a year he has already won an enviable reputation throughout New England as a very clever and painstaking actor.

David Fitzgibbon, the pianist at Keith's, has written a march and dedicated it to the Boston Press Club.

It cost \$56.75 to send a cablegram of twenty words from the stage of the Tremont to Admiral Dewey. It had to be transmitted by boat from Hong Kong, as Harry Askin learned two days after it was sent.

A marriage that will take place in one of the suburbs of Boston on June 21 will be of interest in theatrical circles. The bride is Ruth Baldwin Holt, who made an enviable success as a reader and was a member of Daly's company a part of last season. The groom is Robert Ferguson Carter, who has been with Maude Adams all this season. The ceremony will be performed at Belmont, and the young couple will spend the Summer in Europe.

JAY BENTON.

ST. LOUIS.

Summer Resorts in Full Blast—Good Business Reported—News Notes.

(Special to The Mirror.)

ST. LOUIS, June 13.

The large crowds, and particularly the Sunday ones, prove what an attractive and entertaining place of amusement is Forest Park Highlands. Last week the bill was one of great merit. The Ideal Minstrels in an entire change of musical numbers were exceedingly popular. They finished their season Saturday night. Tom Lewis and Charley Ernest caught the audience as they always do. Among the others who proved favorites were Blinn and Blinn, Caroline Hull, Edna Collier, Billy Van, and the Jose Quintette. Commencing yesterday, when there was an immense crowd, the bill included McIntyre and Heath, La Petite Adelaide, Fields and Salina, Carrie Esler, Lewis and Ernest, and the Jose Quintette.

The Columbia wound up last Saturday its short but exceedingly profitable season. Under Charles F. Salisbury's management nothing less could have been expected. Tim Murphy in his impersonations of famous actors was one of the most interesting features. Margaret Terry and Gardner Crane also made a hit in A Happy Pair. Mile. Barthe, in her dances, was another winning card. The others on the interesting programme were Fred Brown, Jeanne Franko, and Maxwell and Simpson, Fred Brown, and a host of others.

There was a big attendance all last week at the Suburban. The minstrel first part was bright and M. Guille sang delightfully. McMahon and King, and Phillis' dogs were entertaining features. The new programme that went on yesterday was a very strong one, and two big audiences witnessed the performances. The features of the bill included George Fuller Golden, two acts from Il Trovatore, Lew Sully, and the Rival Artists.

Koerner's Park Theatre proved a very attractive place last week. The vaudeville bill included Lew Hawkins, the clever Putnam Sisters in songs and dances, George Youman, and a farce. This week the bill includes Edna Bassett, Marshall, Seamon and Moore, James L. Cullen, the Gehrre Sisters, and Zoe Mathews.

Klondike Park enjoyed an improved bill last week. The attendance was large. The Franklin Trio, the National Comedy Four, Oberti, Adams and Tuttle, Clifford and Kelley, and Kenzie Vincent appeared. This week the bill includes a number of strong features. Among the most interesting was the little sketch, The Deserter, by Engel Sumner, assisted by Earl Stirling. It was adapted from the French by Miss Sumner and she proved herself to be a very bright and entertaining artist. The sketch made a hit, and the balance of the bill was also thoroughly enjoyable.

The Southern Electric Pavilion drew well last week to see the stock company in Uncle Tom's Cabin, in which Florence Modena made a pronounced success. This week Oliver Twist is the bill, with Miss Modena as Oliver.

The Colson Stock company is proving a popular feature in the South End. Last week Rip Van Winkle was given. A new bill went on yesterday, with an excellent attendance at both afternoon and evening performances.

George C. Crager, late with E. H. Sothorn, and who will be business-manager of Alice Neilson Opera company, was in the city last week visiting his newspaper friends.

The Athletic Park's popular priced entertainments are drawing crowds. This week The Old Plantation is the card.

A contract was filed last week in the Recorder's office by which Paul's Fireworks Company of New York entered into an agreement with the St. Louis Athletic Park Association to reproduce here the displays given at Manhattan Beach, New York. Eight hundred dollars a

night. Sundays excepted, will be paid by the local company for a period of sixteen nights, commencing July 2, making \$15,200 for the engagement.

Ada Carleton Swan, a member of James O'Neill's company for two seasons, was married last week at her home in Kirkwood, a suburb of St. Louis, to James F. Porten, non-professional. They left for the West after the wedding.

Gabriel Pollack, scenic artist, has gone into the vaudeville to make smoke pictures, and has changed his name to Gavredoff, by which he will be known hereafter.

Jocelyn Rogers was in the city last week on business and visiting friends. She was the leading woman in Hopkins' Stock company for a long time.

In the two acts from Il Trovatore being given at the Suburban this week appear M. Guille, Henri Leon, Madame Stots, and Belle Chamberlain. Acts from grand operas will be given for the next two or three weeks.

Manager McNeary, of Urbig's Cave, returned Sunday from Chicago, where he engaged the Dorothy Morton Opera company for the season. The company will open next Sunday in The Beggar Student. Among the principals are Dorothy Morton, Fred Frear, and Ed Webb.

Bellevue Garden Theatre closes Saturday night, the manager of the company failing to pay last week's salaries. The management of the Garden gave the Garden and orchestra for a benefit last night.

It is reported that the suit of Al. Fields against Gumpertz and Jannopolio will be settled. Gumpertz and Jannopolio will close their Southern Electric Garden Theatre engagement next Sunday night.

W. C. HOWLAND.

WASHINGTON.

Another Opera Company—Grand Opera House for Rent—Summer Vacations.

(Special to The Mirror.)

WASHINGTON, June 13.

The National Opera Comique company, under the management of Joseph M. Kenney, opened its season to-night at the New National Theatre. The bill was Cavalleria Rusticana and Pinafore, and the presentation of both met with the approval and praise of a large audience. In the company are Charlotte Gilman, Celia Efla, Leo Hobbs, Martin, Josie Hart, Gertrude Dorock, Charles Campbell, William Blaisdel, Adolph Mayer, F. M. Marston, Lee Dougherty, Arthur Tempest, and Algernon Aspland. The chorus is strong and effective. The Grand Duchess is underlined.

The Columbia Stock company produced to-night at the Columbia Theatre, for their fourth week's bill, Steele Mackaye's comedy-drama, Won at Last, which is new here. The performance was an admirable one, and relates the story of a marriage of convenience which ends up in a courtship afterward that unites the hearts. John Fleming was strongly portrayed by William Ingersoll, and Maude Haslam as Grace Alden appeared to excellent advantage.

James O. Barrows as the old Professor had a character part that fitted him like a glove. Edwin Mackay, John Lancaster, Alexander Kearney, Eleanor Browning, Margaret Mayo, and Agnes Findlay rendered excellent support in prominent roles. The Strange Adventures of Miss Brown is in preparation.

The Chimes of Normandy by the Parry Opera company is this week's change at Glen Echo on the Potomac, where the patronage is always large. The opera is cast as follows: Serpolette, Alleen Crater; Germaine, Viola D'Armon; the Marquis, Charles Hawley; Jean Grenouillet, J. C. Taylor; the Bailie, George H. Broderick; the Notary, Tom Daly, with the comedian Frank Deshon as Gaspard. The minor roles are in the capable hands of Selma Rough, Lizzie Winner, Primrose Archer, Annie Clay, Guy Lispenard, and Frank Stevens. The popular Sunday sacred concert drew large crowds.

Otto Stiehlhausen, for the past four years assistant treasurer of the Academy of Music, has been promoted by Manager W. H. Rapley to the position of assistant manager, made vacant by the retirement of Harry E. Allen.

The Grand Opera House here is for rent. The property is owned by the Washington Light Infantry Corps, and was opened by Manager John W. Albright, who managed it for ten years as a high-priced theatre. During the past two years Managers Kernan and Rife have been managers, who thought popular prices and melodramatic and farce-comedy productions would be winners. A committee of the corps was in New York last week and consulted with prospective tenants without result. The Board desires to rent the house for a term of years, with a bonded contract to cover the time.

Hans F. Roberts has returned to his home to spend a short vacation after a season with The Circus Girl. Next season he has signed for the light company part in What Happened to Jones. John Findlay, who will open in vaudeville with Felix Morris' company, has left for New York, after a pleasant two weeks' stay in this city visiting his wife, Agnes Findlay, of the Columbia Stock company.

Edgar Disney, assistant treasurer of the Grand Opera House, New York, will spend the Summer at his home here. He has been put out for next season.

JOHN T. WARDE.

CINCINNATI.

Fire at Chester Park—Ludlow Lagoon Opened—At Other Resorts.

(Special to The Mirror.)

CINCINNATI, June 13.

With weather approaching that of the tropics in temperature, and with attractive programmes at the Summer resorts, business should be brisk for the purveyors of that class of amusement.

Yesterday the Ludlow lagoon was formally opened and thousands entered its gates. The buildings, grounds and lake charmed the eye, and everything seemed more attractive than ever. The Lagoon will be under the charge of Manager Hunt, and Max Anderson will be the amusement director. The amphitheatre has been roofed in, so that entertainments may be given regardless of the elements. A splendid bill is being presented this week, comprising Josephine Sabel, Keno and Welch, Rajan, Ramza and Arno, and McCarthy and Reynolds.

A fire broke out in one of the buildings at Chester Park one afternoon last week through the carelessness of a smoker, and considerable damage was done before it could be put out. The merry-go-round, the grotto, wonderland, the mirror-maze, and about one hundred feet of the roller-coaster track were destroyed. Some of the scenery belonging to the Boston Lyric Opera company was damaged by water, as was also the theatre. The loss, amounting to several thousand dollars, was covered by insurance. The fire necessitated the cancellation of the engagement of the Boys' Hungarian Band, but everything will be in readiness for the opening of the operatic season next Sunday by the Boston Lyric Opera company.

An excellent bill is given at Coney Island this week by Baker and Randall, Holmes and Waldron, Frank C. Coulter, and Jessie Adams. Concerts are given daily by the Cincinnati Military Band.

A new system of lighting the Zoological Gardens has been put in operation, and the semi-weekly concerts are continuing to attract our best people. The music is furnished by the Cincinnati Orchestra, under the direction of Michael Brand.

Last week an open-air presentation of several scenes from As You Like It was given on the grounds of Alexander McDonald, in Clifton, by pupils of Miss Jennie Mannheim's School of Expression. Miss Mannheim herself appeared in the role of Rosalind. The performance was a decided success, and makes one long for more similar entertainments.

The Boston Lyrics will open at Chester Park in The Mikado. J. K. Murray, W. H. Clark, Clara Lane, and Milton Aborn are still with the company. Henry Hallam has been engaged instead of Edgar Lane, and Hattie Sutton has replaced Miss Norwood.

WILLIAM SAMFSON.

THE STOCK COMPANIES.

News and Gossip of the Organizations in Various Cities.

The Van Curen Opera House stock company, Schenectady, N. Y., presented Camille June 9 most satisfactorily. Rose Stahl in the title-role was enthusiastically received. She has become a prime favorite. Thomas Bridgeland as De Varville was effective. Others in the cast who made hits were Osborn Searle, John Alden, Charlie Fleming, and Emily Wakeman.

George Mack and Osborn Searle, of the company, have become very popular, and Mr. Searle has received much social attention. Some of his water-color paintings have been put on exhibition at a Schenectady gallery and much favorable comment has been made regarding them. Mrs. Searle (Florence Desmond) made her first appearance with the company on Saturday evening. The company seems to have made a pronounced hit and good business results.

The Courtleigh Stock company opened their summer engagement at Bay City, Mich., June 6, appearing before a very large and fashionable audience. The house was artistically decorated with palms and flowers, while Cuban and American flags were draped in front of the balcony and about the boxes. Large electric fans cooled the house.

A double bill was given, opening with the balcony scene from Romeo and Juliet. Mr. Courtleigh is an old favorite in Bay City, but he never appeared to better advantage and his efforts were rewarded with hearty applause. Miss Reals is an actress of ability and at once won the hearts of her audience.

The comedy Pink Dominoes followed, with the entire company in the cast, and was played most capably. Specialties were introduced by Margaret May and James F. Kelly, both bright artists, and at the conclusion of the comedy Miss Reals sang "The Star Spangled Banner."

Mocha was presented June 4 in a very capable manner and was followed on June 5 by The Lost Paradise, with Mr. Courtleigh in the principal role. On June 7 The Arabian Nights was given to a large and enthusiastic house. Sweet Lavender and The Late Mr. Castello followed. The company includes K. W. Morrison, James F. Kelly, Helen Liston, Edward McWade, Carroll Dunbar, Grace Beals, Helen Cross, Kate Jepson, Margaret May, and Miss Reals, and is conceded by those who have witnessed its work to be superior to the organization headed by Mr. Courtleigh two years ago.

Mordant and Block have signed a contract with Manager Kahn, of the Columbus Theatre, for the appearance of their stock company at that house next season. The present season of this company at the Columbus will close on June 18.

Mary Shaw and Bijou Fernandez are recent engagements for the Mordant and Block company.

The cast of The Ragged Regiment to be produced by the stock company at the Herald Square Theatre next week will include Blanche Walsh, Effie Germon, Annie Clarke, Aubrey Boucicault, Edgar L. Davenport, Frank Mordant, Frazer Coulter, and Frank Dossie.

The Avenue Theatre stock company, Pittsburgh, was seen last week in East Lynne. Adelaide Fitz-Alan, Alice Butler, Laura Almonico, W. A. Whiticar, Ernest Hastings, and Hugh J. Ward in the leading roles acquitted themselves most creditably. Rip Van Winkle the bill, this week. Manager W. A. Whiticar says that it is the most elaborate production of the season.

Held by the Enemy is being presented at the Great Northern Theatre, Chicago, by David Henderson's stock company, which includes Theodore Hamilton, William Beach, Guy Bates Post, W. Melville, Frank Raymond, Florence Gerald, and Sarah Truax. Miss Truax is a Chicago girl, and was leading lady for two seasons with the Skinner and with Frederick Warde last season. Her Rachel McCreary has created a most favorable impression and the critics have been unanimous in her praise. She is a remarkably handsome woman, the possessor of an exceedingly winsome attractive personality, and a voice that is unusually rich, musical and magnetic. Guy Bates Post's splendid portrayal of burlesque Fielding is one of the successes of the performance, which stamps him as an artist of well developed powers and yet of greater promise for the future.

Robert Dronet, who played Colonel Kerchival West in Shenandoah at the Academy of Music in this city, which ended its run on Saturday night, opened last evening at the Grand Opera House, Philadelphia, under the same management, in the leading role in The Red, White and Blue.

Gertrude Quinlan has been strikingly successful in the leading female role in The Red, White and Blue. Miss Quinlan has proven herself as efficient in drama as in opera and is a strong favorite with Quaker City playgoers.

Excepting upon the last night of a season, the recall of an actor after a final curtain was a thing unknown at Forepaugh's Theatre, Philadelphia, until the stock company's production of Dr. Jekyll and Mr. Hyde week of May 31, with George Learock in the dual role. At every performance Mr. Learock was recalled after each act, the audience remaining seated until he responded at the end of the play.

Harrison J. Wolfe withdrew from the Shubert Stock company, Syracuse, N. Y., on June 4. Orrin Johnson succeeded him, leaving Florence Rockwell, who played the female leads with this company, retired last Saturday and was replaced by Edith Crane.

Olive Beckley has been specially engaged for the production of From-From by the Shubert Stock company.

The Stuart Stock company at the Cook Opera House, Rochester, has achieved a phenomenal success, crowded houses having been the rule since the inauguration of the summer season. Last week was devoted to a revival of Rosedale, which was received with nightly appreciation. The company includes Jessie Bonstelle, Stephen Grattau, A. H. Stuart, Edgar Selwyn, Horace D. James, Frederick G. Lewis, Harry Clifton, C. Ward, Thomas Hall Wray, Grace Mae Lamkin, Chas. Olney, Winifred Boniwell, Jessie Miner, Marguerite Nessel, and Lillian Griswold.

A. H. Stuart has purchased Edgar Selwyn's new curtain-raiser, One Night in Havana, and will give it an early production.

The Pertle Springs Stock company, supporting Isaac Payton, opened at the Casino, Warrensburg, Mo., June 6, to an immense audience. The company is strong and will present three bills each week. The roster: Isaac Payton and Hite C. Taylor, proprietors; Ed F. Summers, business manager; Barry N. Fuller, F. C. Burton, G. E. Tilden, Lew Gorton, Russell Hampton, C. F. Nelson, Fred Miller, Mae Morrison, Leah Roderic, Endora Tilden, and Joan Bond. The season will last fourteen weeks.

Harrington Reynolds, for the past season leading man of the Theatre Francaise stock company, Montreal, opened on June 6 with the Beryl Hope stock company at the Opera House, Toronto, in What Happened to Jones. Mr. Reynolds will play a Summer stock season with this company.

Max von Mitzel, last season with the Girard Avenue Theatre stock company, Philadelphia, and re-engaged with that company for next season, is filling a special Summer engagement with the Stock company at Morosco's Grand Opera House, San Francisco.

The Summer Stock company, at the Grand Opera House, New Haven, Conn., closed its engagement

there with East Lynne, Pink Dominoes, and Arabian Nights, and met with great success. Messrs. Cone, Stockbridge, and Connors intend to play all Summer and are now booking. The company includes Frank A. Connor, Henry Stockbridge, Thomas Doyle, Thad Shina, David Elmer, Cecil Kingston, Spencer Cone, Ethel Brandon, Fanny Yantis, Nellie Mackall, Florence Wallack, and May Stewart Cone.

David Conger has joined the Frawley company. Mrs. Conger (Coraly Maxwell) accompanied her husband to San Francisco.

Cameron Clemens has organized a stock company and will play a circuit of Northeastern Ohio cities during the Summer. The company rehearsed at Akron, O., and opened its season at Kent last evening.

James Bankson has been added to Bartley McCullum's stock company, at Cape Elizabeth, Maine.

Carrie Lee Stoyke will open with the Greenwall Stock company in New Orleans next October, having been specially engaged for stock work.

The roster of the Hoefler Stock company, now playing Hoefler's Southern Minnesota circuit, is as follows: Jack Hoefler, manager; Charles P. Hoefler, treasurer; Al. Weeks, representative; Harry Steele, musical director; Morgan Gibney, stage director; Mand Leona, Reine Darrel, Violet Hall, Rose Agnott, Dil Leon, Charles Willard Mack, Harry Fernandez, A. L. McNally, Fred Godding, H. M. Cooper, J. P. Powers, and Morgan Gibney.

Una Abell, Edwin Arden, and Robert Paton Gibbs will appear in The Ragged Regiment at the Herald Square next week.

Thirty old ladies of St. Luke's Home, Madison Avenue and Eighty-ninth Street, were guests at the Herald Square Theatre one night last week. The majority of the visitors were over seventy years old, but they enjoyed the performance of Diplomacy with keen relish.

Mordant and Block yesterday signed a contract with J. H. Kahn, manager of the Columbus Theatre, whereby their stock company will occupy the Columbus Theatre next season. The company will produce a series of new plays, and the regular cast will include Aubrey Boucicault, Edwin Arden, Edgar L. Davenport, Frazer Coulter, Frank Mordant, Blanche Walsh, Una Abell, and others.

On June 20 a company consisting of James M. Ward, Lorimer Johnstone, Charles Fisher, Edwin Lloyd, James P. Winters, William G. Beckwith, Harry Spear, Annie Wood, Carrie Rosa, Gussie Frey, Violet Fisher, Kate McGill, and others, will open a Summer stock season at the Metropolitan Theatre, under the management of James H. Alliger. The first play to be produced will be Mr. Ward's new version of Ten Nights in a Barroom.

Miss Julia Hanchett, of the Ralph E. Cummings Stock company, was seriously ill in Detroit on Thursday afternoon and was unable to play in Dr. Bill that evening. Lillian Bayer was assigned to take Miss Hanchett's role (Mrs. Firman). Miss Bayer received the part at half-past six in the evening and gave a letter perfect performance. Miss Hanchett is still seriously ill. Inez Macaulay is a new member of Mr. Cummings' company. She has already ingratiated herself into the affections of the Detroit theatregoers by her clever work in the ingenue roles. The present week is the last but one of Mr. Cummings' stay in Detroit, and is being devoted to an elaborate production of The Charity Ball. The company will open at Powers' Opera House, Grand Rapids, June 27, for a brief season, closing about July 30. Mr. Cummings proposes to make a trip of about four weeks through the Upper Lakes in his steam yacht, Texas, which he has lately purchased. The company will rest after the Grand Rapids season until their opening at the Cleveland Theatre early in August.

Marie Haines has been engaged by the Cummings Stock company.

WAITE'S COMEDY COMPANY.

"The test of merit is continued success," and Waite's Comedy company has fitted the test for eighteen years. During that time the company has extended its scope, till from an ordinary repertoire company it has passed through every branch of the dramatic business, making features at different times of people, bands and well-known plays. On Aug. 29 it will enter on its nineteenth year, the acknowledged peer of any traveling stock company. Mr. Waite keeps in close touch with his patrons, and is constantly on the lookout for novelties. For the coming season the repertoire will consist almost entirely of comedies, interpreted by a carefully selected company of comedians, headed by Alfred Keely, who is a special favorite in New England, through which the company will tour. There will be two stirring military plays dealing with the present war, as well as two strong scenic productions. The musical features will be furnished by the Williams Musical and Specialty company, numbering seven, who, in addition to a regular orchestra, have an instrumental section of mandolins and guitars, do solo instrumental and vocal work, human pipe organ, Swiss bells, etc. The season will open at Easton, Pa., on Aug. 29, and Mr. Waite is confident that it will be the most successful in the history of the company.

MISS FRANCIS OF YALE.

"Michael Morton should be a happy man; he has set all London laughing," said a London contemporary. And to judge from the many remarkable notices his comedy has secured he has done his best to work the same admirable end in America. He may be justly proud of the fact that Miss Francis of Yale has completed its forty-second week of one uninterrupted tour. Brenton Thrope is so careful of the play's reputation that he will have only one company, with Etienne Girardot as the star. During Mr. Thrope's absence from New York the booking arrangements for next season are in the hands of E. D. Shaw, 138 Broadway. The company has been the only first-class one to make the tour from the Pacific Coast to Winnipeg through Canadian territory in many years. At Regina Commissioner Herchmer entertained the company and at every point their stay was made very pleasant.

THE ELKS.

Kalamazoo, Mich., Lodge, No. 50, entertained their Grand Rapids brothers in royal style June 8. A fine banquet was served and participated in by nearly one hundred members and visitors. Luke Cooney, Jr., was toastmaster and Ed Desenberg entertained with shadowgraphs, recitations and songs. Key's Orchestra helped to make one of the most enjoyable evenings ever given by this lodge.

MATTERS OF FACT.

Of John Fitzsimons, Amy Leslie says in the Chicago Evening News: "Young Mr. Fitzsimons, in the part of Gismond's nephew, has suddenly placed himself upon the roll of honorable promises. He is very handsome in face and figure, graceful and animated. His description of the Almerio revolt and defiance was admirably done and elicited deserved applause."

John Fay Palmer is arranging for an elaborate production of his Summer spectacle, Pompeii, or Arhaces the Egyptian. Owen Ferree is booking the attraction.

Alberta Gallatin, who recently closed her engagement with Mrs. Fiske, is at liberty for Summer stock work and for next season.

William Hepper, the well-known theatrical wig maker, is in Chicago attending to important business connected with his house. During the past season he has had a large increase in business at both establishments, and he has many big contracts for the approaching season. It is less than

ten months since Mr. Hepper opened his New York establishment, but in that time he has succeeded in capturing the major portion of this branch of theatrical business. He will be away about ten days, but has left his orders in charge of expert assistants.

J. F. Head, for the past seven years assistant manager of the Auditorium, Galesburg, Ill., is to be the manager of the new theatre at Canton, Ill., which he will open about Sept. 15.

Mrs. F. Gonzalez will accept engagements for character or dialect roles, and may be addressed at 45 East Twentieth Street, this city.

M. B. Leavitt has contracted with Jolly and Company, of this city, for a \$1,500 electrical display in front of the new Comedy Theatre, San Francisco, formerly the Bush Street, which again passes under Mr. Leavitt's control.

"Henry Leone left for St. Louis last week, having been specially engaged for the baritone roles in Faust, Cavalleria Rusticana, and I Pagliacci. He goes with Jack and the Beantalk next season.

"Reductio," whose address can be found in another column, has a new obesity remedy which does not require dieting.

Mrs. F. Gonzalez is at liberty for character parts. She has just finished a successful season with Shall We Forgive Her.

Jennie Kennark, who played the leading roles with the Lyceum Stock, Baltimore, all season, will be seen in the same line of parts at the Creighton, Omaha, this Summer. Miss Kennark is open to offers for next season.

Edwin Maynard and Sara MacDonald, after a touring tour with their own company, playing The Cuban Volunteers, Ruth the Outcast, and The Cricket on the Hearth, are at liberty to accept a joint engagement with a responsible manager.

Edwin Mordant has received several very flattering offers as a result of his artistic impersonation of General Haverhill in Shenandoah at the Academy of Music. He has not yet signed, however.

A manager to supply capital and direct tour of a comedy-drama is wanted by "Rennet Tour," care of this office.

W. C. Ott, the musical director of the New Joliet, a Baggage Check and other organizations, is now open to negotiate with good farce or musical comedies for a similar position.

John E. Ince, the hustling dramatic agent, has an advertisement in another column inviting the special attention of managers. He assures them that he can save them time, money and trouble.

The People's Theatre, this city, closed a satisfactory season last Saturday night. Messrs. A. H. Beldon and Company have opened their books for next season and will now arrange for time with good attractions.

Mary Breyer, who excels in characters and heavies, and is particularly good in English, Irish and Scotch dialect roles, has not signed for the coming season.

W. J. Thompson is busily engaged upon a new play based upon the Spanish-American war. T. H. Winnett has secured exclusive agency of the play.

John E. Ince, dramatic agent, has written a booklet entitled "How to Avoid Paying Commissions After Procuring an Engagement."

John J. Lehnen, manager of the Union Advertiser Printing Company, of Rochester, N. Y., has been in the city for the past week looking after the interests of his company here.

Allie Gilbert, the sprightly singing and dancing sobrette, will be seen on the roof-garden this Summer. She has a repertoire of new songs and a wardrobe of costumes.

Lillian Andrews, who has been abroad since last December, returned to this country last week to commence her engagement with McCullum's stock at Cape Cottage, Peak's Island. Miss Andrews says character roles and has not closed for next season.

Charles H. Prince, whose Lord Dunsinane in The Geeser received due recognition, and whose singing also proved a card with this attraction, can be signed by a reputable manager for next season.

R. M. Stainback, manager of the Auditorium, Memphis, and controlling the booking of twelve good one-nighters, all within easy distances of Memphis, can give worthy attractions fifteen consecutive nights of time. He is now in New York, with headquarters at the New York Theatrical Exchange.

Leda Leighton has not yet signed. She plays heavies and has a good contralto voice.

Holton, Kan., with a population of 4,000, has a good theatre where attractions playing towns of this size can put in a profitable night. J. H. Jarvis is in charge of the theatre.

A. Gordon-Robinson, playing heavies and characters with leading organizations, would like to negotiate for next season. Communications addressed in care of THE MIRROR will reach him.

Margaret Hayward played Roxie, a strong emotional role, in Pudd'nhead Wilson, last season, giving satisfaction.

The Bijou Theatre, Binghamton, N. Y., the popular family resort of that city, will continue under A. A. Fenyes's management. M. Reis, of the Wagner and Reis circuit, has charge of the booking.

"Ma South Calina Rose," Charles H. Prince's latest song, has just been published by Sydney P. Harris, of St. Louis, Mo. It is being sung with good success by many prominent singers.

Thomas Meegan is at liberty for stock engagement. He has been with the Halifax, Cummings, Forepaugh's Theatre, Philadelphia, and Jersey City stock companies.

The Walnut Street Theatre, Cincinnati, which was conducted as a stock theatre last season, will again play combinations, commencing Sept. 5. Popular prices will rule. Manager M. C. Anderson has still a few weeks open for next season.

O'Hooligan's Wedding will open its next season at Chicago early in September. The new scenery is receiving the finishing touches and the costumes have been contracted for with Madame Schenk. Phil Ketchum will direct the attraction and has the time nearly all filled.

Clara Rainford, who played a character part in What Happened to Jones, touring the Pacific Coast, won the best of praise from the press. She has not signed for next season.

Ethel Browning is winning fresh laurels by her work as leading ingenue with the Shubert Stock at the Basile, Syracuse.

Merle Norton, an experienced treasurer and agent employing up-to-date methods, invites offers. He may be addressed at 1022 Association Building, Chicago, Ill.

Manager Walter L. Rowland, of the Park City Theatre, Bridgeport, Conn., has just closed a season of forty weeks to the biggest business known at this house. Manager Rowland has been connected with the theatres in Bridgeport for over ten years and has become thoroughly acquainted with his patrons' wants. He will manage the Park City Theatre the coming season and is rapidly filling the time. Managers of gilt-edge attractions should address him at Box 881, Bridgeport, Conn.

James Wall and Daisy Chaplin invite offers for next season. They have been for the past three seasons with Side Tracked company (Eastern). Miss Chaplin was one of the features of the show and played the leading sobrette part. Mr. Wall played the heavy.

H. Daniel Kelly scored splendidly last season in the role of the Irish farmer in The Widow Jones company. Mr. and Mrs. Kelly are now presenting their vaudeville sketch and are at Tony Pastor's this week.

Charlotte Deane played delightfully James Herne's sketch, A Colonel Liar, at Keith's Theatre, Boston, recently. Her performance was the feature of the sketch, which is said to have been the hit of the bill. The sketch, with the same people, will be at Keith's, New York, next week.

LETTER TO THE EDITOR.

MR. SAYRE RESPONDS.

NEW YORK, June 10, 1898.

To the Editor of The Dramatic Mirror:

SIR.—If you can find space in your paper for this I shall consider its publication a favor. Having noticed in last week's Mirror a letter from Mr. Lacy, of Pennsylvania, in which he makes a futile attempt to justify his contemplated appropriation of a scene in my recently produced play, Charles O'Malley, I write to say that such a proceeding will be redressed by legal measures. Of course I am cut to the heart that Mr. Lacy never heard of me, but I venture the prophecy that if he persists in his present course he will become quite familiar with my name.

The article which Mr. Harris and Mr. Lacy have both quoted, in which I am stated to have described the Philadelphia man as "a professional reader of plays, who had my manuscript in his possession for six weeks," apparently emanated from Andrew Mack, as neither Mr. Lackaye nor I was in the slightest degree responsible for its publication. Not only have I never made such a statement, but neither of us was ever interviewed by the paper in question; so Mr. Lacy finds himself exchanging compliments with Andrew Mack on this point.

In an interview recently published in THE MIRROR I gave Mr. Lacy the benefit of the doubt, saying I did not believe he would claim my scene as his. Since he has publicly declared his intention of using my property I withdraw those words.

There is no need of carrying this dispute further, as it is not a matter to interest the general public; but I will say that steps will be taken to prevent Andrew Mack from using a scene which, when the time comes, I shall take great pleasure in proving to be absolutely my own.

Very sincerely,
THEODORE BURT SAYRE.

OBITUARY.

Samuel I. Adams, president of the York Pa., Opera House Association, died in that city June 7, aged about sixty-two years. The cause of his death was an attack of pleuro-pneumonia.

John F. Thrum died in San Francisco, Cal., on June 6, aged sixty-two years. Coming from Australia about 1873, he established the San Francisco Music and Drama and became a familiar figure of theatrical life on the Pacific Coast. Mr. Thrum leaves a widow and a son.

The body of James Wilkes, an actor, lies unclaimed at the City Hospital Morgue, in Boston. He was removed to the hospital late last Thursday suffering from an affection of the heart, and before he had been there long lapsed into unconsciousness and died. Just before his death he said that information about his identity could be obtained at the Grand Museum, but there the people said they knew nothing about him. He was about thirty-five years old and was a Canadian.

Louis Kelleher, an American actor who for the past fifteen years had taken up his residence in England, died June 1 at Charing Cross Hospital, London. He had been suffering from congestion of the liver for several weeks. Mr. Kelleher was born in Philadelphia in 1847 and early in life established a reputation with the local stock companies. When Blanche and Susan Galton came to Philadelphia to play a star engagement, Mr. Kelleher appeared in their support. Thomas Whiffen married Blanche Galton and her sister became the wife of Louis Kelleher. The marriage took place in Philadelphia Feb. 17, 1870. The Whiffens remained in this country, but the Kellehers went to Europe, where they have since remained.

Mrs. Ellen Fitz-Gibbon Bryant, widow of the one-time famous minstrel, Dan Bryant, died suddenly at St. Louis, Mo., June 8. Mrs. Bryant, although not herself a professional, was thrown in contact with many theatrical people during her husband's life, and the associations thus pleasantly formed had been continued by her. She was a daughter of J. H. Fitz-Gibbon, of St. Louis. Mrs. Bryant was a woman of culture, possessed of a charming personality, and before her marriage had been a recognized belle. During her travels with her husband in America and abroad her graceful tact had won for her a host of friends. She had shared her husband's prominence in New York society, but of recent years had lived in comparative retirement. Mrs. Bryant was visiting relatives in St. Louis at the time of her death. She was seized with a stroke of paralysis, which terminated fatally in twenty-four hours. Five children survive her, only one of whom, however, has followed the stage—Helen Bryant, who previous to her marriage to William G. Stewart, of the Castle Square Opera company, was a member of Augustin Daly's forces. The funeral services, held in this city last Saturday, were private.

Married.

HUTCHINS—EPSTEIN.—Charles Hutchins and Amelia Epstein, at Port Chester, N. Y., on May 21.

FORTEUS—SWAN.—James P. Forteus and Ada Carleton Swan, at Kirkwood, Mo.

ROSENTHAL—OSTERMAN.—J. J. Rosenthal and Kathryn Osterman, in New York city, on June 9.

SHAW—TOWNSHEND.—G. Bernard Shaw and Payne Townshend, at London, England.

Died.

ADAMS.—At York, Pa., June 7, of pleuro-pneumonia, Samuel I. Adams, aged 62 years.

BRYANT.—Mrs. Ellen Fitz-Gibbon Bryant, widow of the late Dan Bryant, in St. Louis, Mo., on June 8, of paralysis.

KELLEHER.—At London, Eng., June 1, Louis Kelleher, aged 51 years.

THRUM.—John F. Thrum, in San Francisco, Cal., on June 6, aged 62 years.

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HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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CURRENT AMUSEMENTS.

Week Ending June 18.
New York.
METROPOLIS (Third Ave. and 142d St.), TOM SAWYER.
OLYMPIC (Third Ave. bet 139th and 139th Sts.), Closed.
HARLEM OPERA HOUSE (125th St. nr. Seventh Ave.),
THE MARQUET.
HARLEM MUSIC HALL (125th St. nr. Seventh Ave.),
VAUDEVILLE.
COLUMBUS 125th St. nr. Lexington Ave.), JIM THE PEN-
MAN.
CENTRAL OPERA HOUSE (67th St. nr. Third Ave.),
VAUDEVILLE.
PLEASURE PALACE (39th St. bet. Lex. and Third Aves.),
VAUDEVILLE—1:30 to 11:00 P. M.
CARNEGIE HALL (Seventh Ave. and 57th St.),
OLYMPIA (Broadway and 45th St.), Closed.
LYRIC (Broadway and 44th St.), Closed.
AMERICAN (Eighth Ave., 49th and 51st Sts.), MADEIRA.
MURRAY HILL (Lexington Ave. and 41st St.), Closed.
BROADWAY (Broadway and 41st St.), Closed.
EMPIRE (Broadway and 40th St.), THE LITTLE HINDERS—
48 plus 250 plus Tues. Eve., June 14—the 25th Time.
METROPOLITAN OPERA HOUSE (Broadway, 39th and
40th Sts.).
THE CASINO (Broadway and 39th St.), ENRIQUE—Revival
—22 to 28 times.
KNICKERBOCKER (Broadway and 38th St.), Closed.
HERALD SQUARE (Broadway and 35th St.), DIPLOMACY.
GARRICK (35th St. East of Sixth Ave.), THE LITTLE
HINDERS—50th Time here—Mon. Eve., June 13.
KOSTER & HALL'S (145-149 West 34th St.), VAUDEVILLE.
MANHATTAN (129-1287 Broadway) 'WAY DOWNS EAST—
145 to 153 Times.
THIRD AVENUE (Third Ave. and 31st St.), Closed.
BIJOU (1239 Broadway), Closed.
WALLACK'S (Broadway and 30th St.), Closed.
DALY'S (Broadway and 30th St.), Closed.
WEBER AND FIELDS' (Broadway and 29th St.), Closed.
SAN T. JACK'S (Broadway and 29th St.), BURLESQUE.
FIFTH AVENUE (Broadway and 29th St.), 19th Week of
Mrs. Fiske—79 to 85 Performances—Diva—8 to
14 Times.
THE GARDEN (Madison Ave. and 27th St.), Closed.
MINER'S (319-314 Eighth Ave.), LONDON GAIETY GIRL.
MADISON SQUARE (34th St. nr. Broadway), Closed.
LYCEUM (Fourth Ave. bet. 24th and 24th Sts.), THE MOON
AND THE FLAME—73 to 80 Times.
EDEN THEATRE (West 23d St. nr. Sixth Ave.), FIGURES IN
WAX—CONCERTS AND VAUDEVILLE.
GRAND OPERA HOUSE (Eighth Ave. and 24th St.), Closed.
PROCTOR'S (23d St. bet. 6th and 7th Aves.), CONTINUOUS
VAUDEVILLE, 12:00 P. M. to 11:00 P. M.
FOURTEENTH ST. (14th St. nr. Sixth Ave.), Closed.
IRVING PLACE (Southwest cor. 15th St.), Closed.
KEITH'S (East 14th St. nr. Broadway), CONTINUOUS VAUDE-
VILLE, 12:00 P. M. to 11:00 P. M.
ACADEMY (Irving Place and 14th St.), Closed.
TONY PASTOR'S (Tammany Building, 14th St.), VAUDE-
VILLE.
STAR (Broadway and 13th St.), Closed.
GERMANIA (147 East 8th St.), Closed.
LONDON (335-237 Bowery), Closed.
PEOPLES' (199-203 Bowery), Closed.
MINER'S (165-169 Bowery), ROSE SYDNEY'S LONDON BELLES.
THALIA (46-48 Bowery), Closed.
WINDSOR (45-47 Bowery), Closed.

Brooklyn.

ACADEMY OF MUSIC (176 to 194 Montague St.), Closed.
PARK (383 Fulton St.), Closed.
HYDE AND BEHMAN'S (Adams St. nr. Myrtle Ave.),
Closed.
AMERICAN (Driggs Ave. and South 4th St.), Closed.
GRAND OPERA HOUSE (Elm Pl. nr. Fulton St.), Closed.
UNIQUE (194-196 Grand St.), Closed.
LYCEUM (Montrose Ave. and Leonard St.), Closed.
THE AMPHON (437-441 Bedford Ave.), Closed.
STAR (391-397 Jay St. nr. Fulton St.), THE ROBIN HOOD,
JR., BURLESQUE.
EMPIRE (101-107 South 6th St.), Closed.
COLUMBIA (Washington, Tillary and Adams Sts.), Closed.
GAYETY (Broadway and Middleton St.), Closed.
BIJOU (Smith and Livingston Sts.), Closed.
MONTAUK (585-587 Fulton St.), CASTLE SQUARE COMPANY
IN THE BOHEMIAN GIRL.
MUSIC HALL (Fulton St. and Alabama Ave.), Closed.

WHAT promises to be a stubborn fight by
the Gerry Society against the State Board of
Charities, which holds that the Society should
be amenable to supervision, has begun in the
Supreme Court. As the Gerry Society re-
ceives both private and public donations for
its work, and acts as a collector of the moneys
paid by parents for the maintenance of their
children in public institutions, it would seem
that the theory of the State authorities that
it is not contemplated by the law that such
a society should conceal its operations either
from the public or from the State ought to
prevail. The methods of the Gerry Society
are arbitrary as well as secretive, and it is to

be hoped that the court will place the Society
under the supervision of the charity author-
ities of the State. Under such supervision it
is reasonable to expect a much better and
more tolerant administration of the Society's
affairs.

THE RIGHT TO EXCLUDE.

No court of last resort, as far as THE
MIRROR knows, has ever passed upon the
question as to whether a theatre manager
has a right arbitrarily to exclude from his
premises any person holding a ticket, ex-
cept in a case where a question as to the
public peace may be invoked. Of course a
disorderly person may be dealt with by the
police authority, but it is not probable that
the courts of any State in this country
would uphold the ejection from his theatre
by a manager of any person holding a tick-
et where such ejection was based solely on
the manager's whim or personal spite.

A different rule prevails in Canada, if we
may credit the opinions of well-known law-
yers there. It seems that recently a man-
ager in Hamilton, Ont., ejected from his
theatre a representative of the Hamilton
Herald, as a proof of the resentment the
manager felt against that paper for criticism
of the entertainment he had offered. The
Herald thereupon solicited legal opin-
ion in the matter, with the result that two
firms of lawyers held that the manager
had acted within his legal right. It was
pointed out that "by the common law of
England the lessee of a theatre or other
similar place has a right to eject any per-
son from a performance or prevent his ad-
mission thereto, on the ground that he sim-
ply gives a parole license to enter his pre-
mises, which is revocable at the will of the
grantor." In Canada the common law of
England is in force except as it may be
modified by legislative enactment. There-
fore, in the absence of statutory provision,
the Canadian manager may exclude from
his theatre whomsoever he will upon any
ground that may seem to him proper. This
would seem to be a state of the matter
that might easily result in grave abuses of
managerial discretion.

In this country vexatious possibilities
involving "the color line" have been
avoided by managers who have cloaked
refusals to sell tickets to colored persons
for certain seats in theatres under a pre-
tense that all such seats have been sold.
Angry managers, now and then, have ex-
cluded dramatic writers upon claims of
grievous offense, but no person thus ex-
cluded seems to have contested the matter
to the point of an authoritative legal de-
cision. Various managers in New York
print upon their tickets a reservation of
right to revoke such tickets at will, but
this reservation is of questionable legal
force, and was devised to cover the cases
of tickets bought of speculators who are
antagonistic to such managers. It is safe
to assume that no court here would make
a ruling so arbitrarily in favor of managers
as the law in Canada seems to be.

THE ACTORS' FUND OF AMERICA.

The seventeenth annual meeting of the
Actors' Fund of America was held at
Hoyt's Theatre last Tuesday. It was one
of the most numerous attended meetings
in the history of the Fund. And the spirit
and proceedings of the members of the
Fund thus assembled, followed as they
were by a notable accession of new mem-
bers at the regular weekly meeting of the
Executive Committee on Thursday, augur
an era of prosperity for this unique char-
ity that will reflect great credit upon the
theatrical profession.

The full proceedings of the meeting will
be found on other pages of THE MIRROR
this week. The reports of the financial and
recording officers, with the address of Pres-
ident ALDRICH, will be read with interest
by everyone in the profession. There had
been some fear that the developments of
local politics might seriously curtail one
legitimate source of Fund revenue—that of
the license moneys—but happily it seems
that the local authorities recognize the
claim the Fund has upon this revenue, and
there is little doubt that the Fund will re-
ceive a share of it equal to the allowance
of former years.

The Actors' Fund, however, cannot per-
form its generous functions freely without
the aid and hearty co-operation of actors
themselves. The Fund stands as a monu-
ment to the wisdom and unselfish labors of
its founders and the officers who have
nobly served it throughout the years of its
history. It is the most practical, the most
liberally administered and the most notable
professional charity in the world. Every
actor should be proud that he belongs to a
profession that can claim as its own so
beneficent an organization. And every ac-
tor should see to it that the Fund shall in-
crease in membership, in dignity and in
usefulness as its years pass.

PERSONAL.



DIXEY.—Henry E. Dixey's brilliant per-
formance of Ravennes in the Casino revival
of Erminie is town talk. Mr. Dixey invests
the chevalier d'industrie with more caustic
irony, more intellectual subtlety than any of
his predecessors in the part.

FLORENCE.—Jacob Litt attended a per-
formance of Shenandoah at the Academy of
Music last week, and then went behind and
engaged Neil Florence for his next season's
production of the play.

ROSENTHAL.—J. J. Rosenthal and his bride
are expected to arrive in town from their
honeymoon the latter part of this week.

STODDART.—J. H. Stoddart is under con-
tract to Frank L. Perley for next season.
Mr. Perley has consented, however, to allow
Mr. Stoddart to appear in vaudeville at
Proctor's houses for a short engagement.

HELD.—Anna Held and her manager, F.
Ziegfeld, Jr., sailed last Tuesday for Europe,
where Mlle. Held will fill several Summer
engagements, one at St. Petersburg. They
will return to America in August.

HARRISON.—Duncan B. Harrison has been
appointed by President McKinley to be
major of the Ninth Regiment of Volunteer
Infantry.

YALE.—Charles H. Yale, manager of Gil-
more's Auditorium and the Park Theatre,
Philadelphia, was in town the latter half
of the week. Manager Yale is giving his im-
mediate attention to his new spectacle, The
Evil Eye, which will be one of next season's
novel productions.

DORNEY.—Richard Dorney, business-man
ager of Daly's Theatre, left town last week
for Chicago to look after the interests of Mr.
Daly's production of The Circus Girl.

RUSSELL.—Lillian Russell, who has nearly
completed arrangements for a Summer
abroad, will sail for Europe to-morrow, and
will visit the continental resorts before open-
ing in August at Berlin.

DALY.—Mr. and Mrs. Augustin Daly and
Ada Rehan sailed last Saturday on the
Etruria for a Summer in Europe.

ALLEN.—Viola Allen will sail to-day (Tues-
day) on the Lahn, proceeding to Greeba
Castle, Isle of Man, the home of Hall Caine,
in whose play, The Christian, she will make
her stellar debut. Author and actress will
consult upon the characterization of the hero-
ine, Glory.

ATHERTON.—Alice Atherton (Mrs. Willie
Edouin) intends to remain in this country
another season. She will star in a farcical
comedy if she can obtain a suitable vehicle.

WALSH.—Blanche Walsh and her maid
were arrested on Sunday evening for riding
bicycles without lamps. At a police station
they were released on bail, and were fined by
a magistrate yesterday.

D'ENNERY.—Adolphe D'Ennery, author of
The Two Orphans and other famous melo-
dramas, will celebrate his eighty-seventh
birthday on Friday. M. D'Ennery has 210
pieces to his credit as a dramatic author.

HEERMANN.—Leon Herrmann is in Paris
building a new illusion which he will perform
here next season with Madame Adelaide
Herrmann. He has declined an offer to pre-
sent the novelty at the Folies Bergere, pre-
ferring to keep it for America.

JACK.—Mrs. John Jack, who has been ill
for several months, has been removed to a
sanatorium for treatment.

MCMAULEY.—Mrs. Rachel McAuley has
nearly recovered after her long illness, and
has gone to Haverstraw, N. Y., to complete
her convalescence.

SARGEANT.—Harry Sargeant, son of Han-
nah Bailey Sargeant and the late Harry Sar-
geant, evidently wishing to honor the family
name, has become a sergeant in the Sixty-
fifth Regiment, New York Volunteers.

MCINTOSH.—Burr McIntosh, now war cor-
respondent for Leslie's Weekly, sailed from
Tampa on the transport Mattawan, and is
probably now on Cuban soil. At the moment
of sailing he wrote to Harry Doel Parker
that the experience was proving most en-
joyable. It cannot fail to be of value to him
when he appears next season in the title-role
of Lottie Blair Parker's new play, A War
Correspondent.

WHEATCROFT.—Mrs. Adeline Stanhope-
Wheatcroft will spend much of her vacation
as usual in reading plays for production by
her pupils next season. She is always look-
ing for good one-acts plays, and no better op-
portunity could be found for young dram-
atists to try their skill.

A BOOTH MEMORIAL WINDOW.

A memorial window to Edwin Booth has
long been a cherished project of the Players'
Club, and the coming week will see the real-
ization of this project. The window, a mag-
nificent piece of glowing work and a noble
tribute to the great American actor, is to be
placed to-morrow (Wednesday) in the Church
of the Transfiguration in Twenty-ninth
Street, near Fifth Avenue—"The Little
Church Around the Corner."

The window is the work of John La Farge,
whose every work is a source of delight to all
lovers of decorative art. Yesterday Mr. La
Farge accorded a Mirror representative the
privilege of viewing the window at his
studio, Washington Square. Its form is that
of a single lancet—that is to say, of a Gothic
window with a sharply pointed head and
without subdivision by mullions or tracery.

The figure subject is evolved from a de-
sign made by La Farge many years ago, but
never utilized before in a public way. A
historian of noble mien—distinctly resembling
Edwin Booth—is represented sitting and gaz-
ing meditatively upon his Thespian's mask
which he has just taken off. The theme
symbolizes the old saying of the preacher,
"Vanitas Vanitatum," the actor regarding
his counterfeit personality, the workman
meditating upon the excellence and impotence
of his work, humanity meditating upon the
nothingness of its earthly outside.

This single figure fills the upper part of the
window, and below it is an architectural
podium with the following inscription:

As one in suffering all suffereth nothing,
A man that fortune's buffets and rewards
Has ta'en with equal thanks.

Hamlet III. 2.

To the glory of God and
Loving memory of Edwin Booth,
This window has been placed
Here by the Players, 1898.

The committee which has had the memorial
in charge consists of Messrs. Bispham,
Gilder, and White. The window will be paid
for by subscription; it will be kept veiled
until a day is appointed for special memorial
services, when various representative actors,
artists, and literateurs will be present at the
invitation of the Players. The occasion
will be made a memorable one.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous,
impertinent or irrelevant queries. No private addresses
furnished. Letters addressed to members of the profession
in care of The Mirror will be forwarded.]

A. E. ELTON, Jersey City, N. J.: Yes; Niblo's The-
atre burned down in 1872.

M. S. W., Chicago, Ill.: First Come First Served is
a one-act comedietta by John Madison Morton.

GEORGE P. STEHLING, Cleveland, O.: The Thomas
Hanson you refer to died twenty years ago.

H. G. E., Toronto, Ont.: The marriage of Adeline
Patti to the Marquis de Caux took place on July 29,
1868.

N. N. Albany, N. Y.: John Hare was acting re-
cently in The Master, at the Globe Theatre, of Lon-
don.

WILLIAM K. ARNEY, Knoxville, Tenn.: The title
in a Big City has been used for a play by Charles T.
Vincent.

W. R. SMITH, New Haven, Conn.: Louis Blum, 11-9
Broadway, New York City, can supply you with
stage photographs.

T. D. M., St. Louis, Mo.: A letter addressed to
Louis Robie, care of the Eighth Avenue Theatre,
New York City, will reach him.

E. L. O., Jacksonville, Fla.: The price paid for
Shakespeare's house at Stratford-upon-Avon, when
it was sold in 1847, was £3,000.

D. L. W., Boston, Mass.: 1 Arsene Houssaye wrote
a history of The Comedie Francaise. 2 Consult
Histoire du Theatre en France, by Piteau and
Goujon.

JAMES S. HILTON, Philadelphia, Pa.: Max Maret-
zok wrote an opera called Sleepy Hollow, which was
produced at the Academy of Music, New York City,
in 1879.

SOUTHERNER, Richmond, Va.: The remains of
John Wilkes Booth were removed in 1869 from the
Arsenal at Washington, D. C., to Baltimore, for
final interment.

NATHANIEL F. PEARODY, Springfield, Mass.: Our
Boys ran for 1,362 nights at the Vaudeville Theatre,
of London. The last performance of the run took
place on April 18, 1879.

MANAGER, Natchez, Miss.: You can obtain George
L. Aiken's dramatization of Uncle Tom's Cabin by
forwarding 15 cents to the Dramatic Publishing
Company, of Chicago.

C. T. M., Birmingham, Ala.: Yes; Farjeon's novel,
called "Griff," has been dramatized. The play was
produced under the same title as the novel, at the
Surrey Theatre, of London, in 1891.

L. N. C., San Francisco, Cal.: Your friend is right.
Gilbert's "Comedies, Engaged," was presented in 1878,
at the Baldwin Theatre, San Francisco, under the
title of He Would and He Would Not.

EDWARD H. PAXTON, Pittsburg, Pa.: Adelaide
Neilson made her American debut at Booth's The-
atre, New York City, on Nov. 18, 1872. She made her
farewell appearance there on May 24, 1880.

ENQUIRER, New York City: Belle Cole is in En-
gland. She is staying at an entertainment to be given
in London to-morrow (June 15) in aid of the widows
and orphans left destitute by the recent West-
minster Building accident.

STUDENT, New York City: 1. The John Street The-
atre was opened in New York on Dec. 7, 1767. 2. The
Prince of Parthia, by Thomas Godfrey, was the first
American play to be published, but it was never
acted. The Contrast, by Royce T. Tyler, was the first
American play to be performed. It was produced at
the John Street Theatre on April 16, 1787.

T. B., Providence, R. I.: Yes; there was a perform-
ance of Romeo and Juliet at which six actresses ap-
peared successively as Juliet. It took place on the
occasion of George Reynolds' benefit, at Booth's
Theatre, New York City, on May 31, 1877. Mr. Rich-
mond played Romeo and the Juliets in question were
Fanny Lavenport, Ada Dyas, Maud Granger, Marie
Wainwright, Minnie Cummings, and Grace D. Criley.
Adelaide Neilson was to have appeared as a seventh
Juliet, but she asked to be excused on the plea of
illness.

FREDERICK R. LOCKE, Easton, Pa.: E. A. Sothern,
on being asked a similar question to yours, gave the
following account of The Crushed Tragedian: "It
was originally produced in London under the title
of The Prompter's Box, the part of the prompter
being personated by Benjamin Webster. As I was
acting at the Haymarket Theatre at the time I
could not see the piece performed. Mr. Byron is
the author. Afterwards, when in Philadelphia, a
friend of mine asked me why I had never played
Fitz Altamont, and informed me of the points of the
part. I telegraphed to Byron for a copy, read it
carefully, and came to the conclusion that it could
be so elaborated as to exactly fit my style. It ap-
peared that if I could good-naturedly satirize the old
school of acting, contrasting it through the several
characters with the present school, I should arrive
at the same effects, in another manner, which were
produced in Dundreary; that is to say, that though
stigmatized by everybody as a very bad tragedian, I
should gain the sympathy of the audience in the
satire, however much they might laugh at my
peculiarities. The character is not an imitation of
any actor I have ever seen. I have simply boiled
down the old school tragedians as I boiled down all
the fops I had met before I played Dundreary. I
tested the piece in Philadelphia, and its success was
immediate."

THE USHER.



The reports of the President and Treasurer, submitted at the annual meeting of the Actors' Fund last Tuesday, show that the institution is in a sound condition, although its field of charitable expenditure is constantly growing.

The increase in annual and life memberships during the year is especially gratifying, and is due largely to President Aldrich's personal energy in that direction. The receipts were somewhat smaller than usual, owing to the delay in obtaining the annual appropriation from the city; but the Comptroller has promised that this matter shall receive early attention. It has been held in abeyance owing to questions raised by the charter of Greater New York.

The President's recommendation to the Association to consider the purchase or establishment of a sanitarium and home for the sick and aged charges of the Fund will be acted upon at a special meeting set down for Dec. 20 next.

The income derived by the Fund from benefits was larger than that of the preceding year, owing to the fact that a big performance was given in this city by the vaudeville profession.

It may be interesting, in this connection, to glance back at the annual revenues from benefits since the Fund was founded in 1882. This is the record from the Treasurer's reports:

1883	\$17,595.80
1884	5,344.86
1885	11,786.19
1886	6,257.34
1887	10,963.25
1888	11,274.17
1889	10,171.31
1890	15,176.00
1891	13,110.18
1892	6,641.21
1893 (no benefits)	
1894	6,486.87
1895	1,563.47
1896	7,870.19
1897	4,990.52
1898	7,788.19

It will be seen from these figures that the returns from benefits have fluctuated greatly, and that from this source the Fund has received considerably less during the past five years than during any other five years since it was established.

This is an eloquent argument in favor of the Aldrich percentage plan, recently adopted—the success or failure of which will depend upon the individual good faith of the signers of the pledge. The Fund needs the ample revenues that can be brought easily from general benefits by this device, if the profession will co-operate generally in its enforcement.

We are all apt to assume that the rest of the world takes a deep interest even in the minor happenings of the stage, and that everybody knows all about the people of the theatre, their goings and comings, their business movements and associations. But now and then this complacent belief receives a rude shock.

The other day John W. McKinney met a non-professional friend who lives in Harlem. "You're not with Charlie Hopper now," he began.

"No—never was," said McKinney. "Of course—it was the other Hopper," continued the friend. "Well, well, how things change! By the way, I see E. L. Davenport is playing with the Columbus Theatre Stock company?"

"Yes," answered McKinney.

"By George! He must be a pretty old man now. I can remember when he was managing and acting at the Chestnut Street Theatre in Philadelphia early in the seventies."

"You've got things mixed, my boy," explained McKinney. "It's young E. L. who is up at the Columbus—not the elder Davenport."

"Well, I must go to see him. Is he as good an actor as his grandfather?"

McKinney gave it up at this point.

Austin Brereton writes me from London regarding the report, published first in a notoriously unvarnished and rapidly declining daily paper of this city, that Ellen Terry may leave Henry Irving's company next season in order to join another management.

"Kindly give an absolute denial to this absurd statement," says Mr. Brereton. "There has never been the slightest foundation for it."

"The artistic association of Sir Henry Irving and Miss Terry—which began with the revival of *Hamlet* at the Lyceum on Dec. 30, 1878—is practically for life, and one that is not likely to be broken by any excursion of

the actress from the management with which she has found fame and fortune during the past twenty years."

The source of the story in this city prevented its receiving credence, but Mr. Brereton's denial, which may be accepted as official, disposes of it finally.

Here is a rather unusual sort of letter that came yesterday:

This is what occurred to me the other day. I should like to know what you think about it. I was talking to an acquaintance in one of our big hotels when another acquaintance came up and spoke to me, whereupon I introduced them. At this the man I was talking to first asked No. 2 if he had ever told me that he wished to know him. No. 2 said he had not, at which No. 1 said he likewise had never told me that he wished to know No. 2, which, of course, was true. The long and short of the matter is that I was made distinctly to understand that before I introduce people I should first find out whether or not they wish to know each other; and that instead of doing, as I supposed, quite the proper thing in introducing my acquaintances I had done quite the improper thing. Your views on the subject will greatly oblige an

OLD PROFESSIONAL.

THE MIRROR does not claim to be an authority on social usages, but I hasten to say that the universal introducer is looked upon by many persons as a universal nuisance.

By the way, *The Merchant of Venice*, which Irving is presenting occasionally at the Lyceum as the season there draws near its close, enjoyed the longest run credited to any Shakespeare play on its first revival by Irving, beginning on Nov. 1, 1879. Two hundred and fifty consecutive performances were given.

Romeo and Juliet at the Lyceum in 1882 ran one hundred and sixty times, and *Much Ado About Nothing*, which followed it, was acted two hundred times.

I do not think these Shakespearean runs have ever been equaled in England or this country.

Bookings are belated this year. Few managers of attractions have closed up their routes, while theatre managers are busy guessing how many of the companies for which they have "marked off" time they will actually get next season.

As a matter of fact, there will be fewer first-class touring organizations than there have been in ten years. The genuine dramatic novelties now in prospect are so small in number that they can be counted on the fingers of both hands.

This condition of affairs is directly traceable to schemes and conspiracies against the independence, dignity and well-being of our stage. It is the logical result of methods that chill enterprise by killing competition, and that thus far have brought no substantial profit to their practitioners.

THE BROWN COLLECTION OF PLAYBILLS.

The final sale of the theatrical collection of the late James H. Brown will be held on Wednesday and Thursday of this week in Boston. At this sale the 180,000 playbills will be sold at auction.

The collection comprises a complete file of bills of the Boston Theatre from the opening night, Sept. 11, 1854, to May, 1891, over 8,000 bills, and probably the finest set in existence; long files of the celebrated English theatres, Drury Lane, Covent Garden, Haymarket, Victoria, Olympic, and the Royal Theatres of Edinburgh, Liverpool, Manchester, Bath, Dublin, and Cork.

There are also fine collections of bills of the Booth family, of Edwin Forrest, Edmund Kean, Charles Kean, the Kembles, Joey Grimaldi, Master Burke, Mrs. Siddons, Charles Macklin, Liston, Adah Isaacs Menken, Charles Mathews, Tagliioni, Fanny Ellsler, Sontag, Samuel Phelps, Tyrone Power, T. D. Rice, Madame Vestris, George Vandenhoff, the Wallacks, Henry Irving, Ellen Terry, William Warren, the Westerns, and Sarah Bernhardt.

THE STRANGER OFF FOR LONDON.

The company that will present Charles H. Hoyt's *A Stranger in New York*, at the Duke of York's Theatre, London, on June 21, sailed hence last Tuesday on the *Kaiser Wilhelm der Grosse*. Among the players and those who go to see them play were Mr. and Mrs. Hoyt (Caroline Miskel), Mr. and Mrs. Frank McKee (Isabelle Coe), Otis Harlan, Harry Conner, Harry Gilfoil, Joseph Coyne, John Hyams, Charles Zimmerman, John Dudley, Charles Dungan, Charles Warren, Mr. and Mrs. George A. Beane, Anna Boyd, Etta Gilroy, Nellie O'Neill, Amelia Stone, Nellie Butler, Louise Gunning, Louise De Wolfe, and Margaret and Virginia Fitzpatrick.

ACTORS' SOCIETY DRAMATIC BUREAU.

The newly instituted Dramatic Bureau of the Actors' Society has already met with encouraging success. George D. McIntyre, representing the society in the management of the affairs of the Bureau, reports that a number of important engagements have been consummated within the past week. Actors have been secured for Charles Coghlan's company and also for the new production, *Chattanooga*, which opens at the Columbia Theatre, Chicago. The offices of the Actors' Society are in the heart of the professional district, and managers are invited to make the offices their headquarters for the transaction of any business relating to their attractions.

JAMES YOUNG ENGAGED BY MR. DALY.

James Young, the promising young American actor, who has starred successfully for several seasons in the legitimate drama, has signed for five years with Augustin Daly, and will make his first appearance with Mr. Daly's company in this city next season. Mr. Young, who recently closed at Washington his tour of thirty-seven weeks, proceeded thence to Chicago where he read for Mr. Daly and was immediately engaged. He sailed on Saturday to spend the summer in Europe.

M. B. LEAVITT'S NEW ENTERPRISE.

M. B. Leavitt, after a long absence from the field of management caused by ill-health resultant from overwork, will return to active work next season, when he will reopen the famous Bush Street Theatre, San Francisco, the scene of much of his former success, under the new name of the Comedy Theatre. To a MIRROR man Mr. Leavitt said: "Illness compelled me to give up in 1895 my various theatres and traveling companies, and I've been unwell until now, when, with health restored, I shall endeavor to revive the prosperity of the Bush Street Theatre in San Francisco. In 1880, when business was at low ebb on the Coast, I was the first to revolutionize theatrical interests by bringing large attractions across the Continent and by keeping the Bush Street filled with light entertainments, for which it is better adapted than any other house in the country. Under my management the house founded the fortunes of very many successful stars, and it was operated upon an exceedingly liberal policy. I made from it \$250,000, and I shall spend \$10,000 in redecorating it. I shall leave New York about Aug. 1, and shall open the house on Aug. 27, with J. H. Haverly's European and American Minstrels."

"Mr. Haverly and I were about the first of American mammoth theatrical plungers. I don't need to tell the long list of ventures in which I was interested, but I may mention that I was among the first to bring big European attractions here, and the first to send ours abroad, as well as the pioneer American to lease a London theatre. I leased the Avenue, and opened with Mr. and Mrs. Willie Edouin, and I sent Frank Daniels and Jennie Yeamans over in '81 or '82 in Atkinson's Jollities. One of my largest plunges was the importation, about 1879, of the most expensive and largest company of burlesquers ever brought over, I believe, headed by Selena Dolaro, and including Fanny Wentworth, Alma Stanley, Marie Williams, Adelaide Prager, Minnie Marshall, Lizzie Mulholland, Camille Delmar, Daisy Ramsden, James A. Meade, and Matt Robson. Another development of mine was a Mexican circuit from El Paso to the capital, put through with the railroad, for which I imported foreign artists."

"I couldn't remember half the men I've managed, nor half the schemes I've cherished. But let me give you the names of a few who were all in one way or another graduates of my enterprises—George W. Lederer, Ed Rosenbaum, Kit Clarke, Alfred Bradley, Mark Thall, Sam T. Jack, William Foote, James J. Armstrong, C. P. Hall, Dudley McAdow, George Millbank, and George H. Broadhurst, whom I discovered in Grand Forks, N. Dak."

"It may be of interest to note also that I was responsible indirectly for the first European trip of the Wild West Show. One year when I went abroad to visit my various Continental agents in search of artists, Nate Salsbury went along. The agents at Hamburg, Berlin, and elsewhere said to us: 'Why don't you bring over a troupe of Indians? They would draw? Salsbury said: 'Now, that's a good idea—I'll speak to Colonel Cody about it.' And fortunes came of that casual suggestion. I might have gone into the venture myself but for my then failing health."

A NEW FARCE PRODUCED.

At the Metropolitan Theatre, Minneapolis, I. N. Morris' new farce, *Matilda*, was given its premiere by the Neill Stock company, June 9, to the capacity of the house. From a farce-comedy viewpoint the production was a success, the story being bright and cleverly told. It relates the troubles that beset a burlesque actress (*Matilda*), masquerading as a cabin boy aboard a yacht, and those of a waiter, who is dressed to represent the actress. The change is made in order that the actress may not forfeit a fortune left her by a British relative on condition that she marry her cousin. By the terms of the will, whichever cousin refuses to marry the other, thereby relinquishes all right to the estate. As the actress is in love with another man, an American, she finally hits upon the expedient of having some one take her place who will utterly disgust her fastidious cousin and secure from him an absolute refusal to abide by the terms of the will. The object is finally happily accomplished, and *Matilda* marries the man of her choice, at the same time retaining her interest in the estate. As *Matilda*, Grayce Scott won immediate favor. She is possessed of a pleasing personality and invariably reads her lines effectively. Emmett Shackelford as Snapper, who impersonates *Matilda*, made a decided hit; the part fits him like a glove, and he made the most of every opportunity. J. B. Everham was an admirable Sir Duncan Claymore. Agnes Maynard was seen to advantage as Lady Arabella. Herbert Sears created a decidedly favorable impression as Peter Bullfinch, the attorney. Charles Wyngate as Lord Jermyngham did the little he had to do well. Sadie Ascheim, a Minneapolis young woman, who made her professional debut, deserves considerable credit for her work as Constance Lamb. Angela Dolores was an excellent Chosie. Allen Patton as Dr. Lamb, Robert Morris as Dr. Short, Richard Disney as the Bo'sun, and Fred Wallace as the Steward were equal to the demands made upon them. The stage settings were handsome.

MAJOR POND'S ENTERTAINERS.

Major J. B. Pond has contracted for an uncommonly interesting staff of lyceum entertainers next season. The list, headed by I. Zangwill and the Rev. John Watson (Ian MacIaren), includes also Madame Anne Grey, F. Marion Crawford, Hamilton W. Mabie, John Fox, Jr., George W. Cable, the Rev. Egerton R. Young, Walter A. Wyckoff, William Webster Ellsworth, Mrs. Maude Ballington Booth, General O. O. Howard, Professor William Libbey, and Mrs. Susa Young Gates and Mrs. Zina Young Card—daughters of the late Brigham Young. To Major Pond Samuel L. Clemens (Mark Twain) has written: "I had thought of lecturing in some cities in Austria, but when I got out of debt I canceled all that. One feels so good to be out of debt. I have no respect for a man going about robbing people on the platform unless he is in debt. Disseminate this. It may do good."

Laura Keene's Biography. "No more charming stage biography has appeared within our recollection."—*Philadelphia Ledger*.

PROFESSIONAL DOINGS.



Copyright applied for

Here is Bernard Dyllan's portrait as Fuller Coyne, "fond of a cold bottle and a hot bird," the character he will assume in Edgar Schenck's newest farce, *A Spring Chicken*. Bernard Dyllan is considered by many to be the greatest descriptive baritone on the dramatic stage, and has won his position largely because he has never disappointed a manager or the public during a career crowded with hits. As Mr. Dyllan tersely puts it, "I was never with a dead one," and when his successes with George S. Knight, Evans and Hoey, Monroe and Rice, Hallen and Hart, Corinne, Donnelly and Girard, and *A Hot Old Time* are recalled, the truth of his assertion is apparent. Mr. Dyllan has unlimited confidence in Mr. Schenck as a character delineator, and has built up a part specially adapted to his unique methods and marked individuality.

There is not a manager in the country who does not scan *THE MIRROR*. That is why MIRROR advertisements are so effective.

A Supreme Court justice denied last week an application made by Fay Templeton to vacate the attachment for \$26,617.92, obtained by C. E. and E. E. Rice for alleged breach of contract and assigned to E. E. Haskell.

Clayton Legge is at the Manhattan Eye and Ear Hospital, where he has undergone a dangerous operation for an abscess. He will remain at the hospital for several weeks, and would be glad to see his friends.

Some time ago David Belasco announced to the students of the American Academy of the Dramatic Arts that he would each year give a silver medal for the student of the junior class showing the most technical skill in dramatic work, and a gold medal to the student of the senior class who after two years showed the greatest dramatic talent. This year the gold medal was won by Francis Sedgwick, who was immediately after graduation engaged for W. H. Crane's company. The silver medal was given to Mabel Howard.

Marie De Gamor is rehearsing at the Casino for the annual review.

The actor out of an engagement who puts a professional card in *THE MIRROR* at once places his need before the eyes of all managers.

J. E. Toole will include Rip Van Winkle and *She Stoops to Conquer* in his next season's repertoire, besides *Killarney* and the Rhine and *The Gypsy German*.

Thomas Heffner will manage the Capital Opera House, Frankfort, Ky., next season.

Thomas Q. Seabrooke charged last week that Curtis Dunham had published certain libelous writings in an evening newspaper. A magistrate agreed in part with the comedian, and a summons was issued for Mr. Dunham.

"Way Down East" will be played at the Manhattan Theatre, Wednesday evening, for the benefit of the Palma Mounted Rifles.

Ada Jones sued Andrew Mack last week for \$78, alleged to be due for salary while playing in *Irish Royalty* in 1893.

All advertising in *THE MIRROR* hits the mark. It has frequently happened that hundreds of letters have been sent in response to a single MIRROR "ad." It is the one great medium of the profession.

Frank Bell played Reuben Whipple in "Way Down East" last week, during the illness of Charles V. Seamon.

The season of the Academy of Music terminated on Saturday evening.

Ollie Evans will star next season under the management of Charles J. Stein in a repertoire of one-act plays similar to those in which Rosina Vokes used to appear. The season opens Sept. 27.

Bradley's Hotel is the title of a new farce comedy which will go on tour next season. Manager Winchett is engaging his people through Packard's Exchange.

Are you at liberty? Try a MIRROR professional card. All managers in want of actors will see it.

A. H. Gott will have the management of Kingsland Casino, at Rockaway Beach. This will be Manager Gott's fourth season at this resort.

Frank M. Kendrick having closed a nine-weeks' engagement with the Grand Opera House Stock company in Philadelphia, has returned to this city.

Edwin Elroy, Arnold Woolford, and Jere Grady were among the repertoire managers making their headquarters last week at the Winnett Emergency Bureau.

The actor who advertises in *THE MIRROR* stands a thousand chances of engagement. The actor who simply walks the Rialto may never get an engagement.

THE VAUDEVILLE STAGE

A POPULAR MANAGER.



LEO C. TELLER.

When St. Patrick's Day comes round each year, it is celebrated in fine style by Leo C. Teller, manager of Weber and Fields' Broadway Music Hall. This may be news to his many friends, who will wonder at the idea of his celebrating the day of Ireland's patron saint. It is not because Mr. Teller is Irish, as he is not, but for another very good reason, which is that on March 17 in the year 1866 he made his first appearance on earth. The event took place in the good, old Seventh Ward, in the city of New York. The Seventh was a great neighborhood at the time that the future manager was a boy, and he had his wits sharpened by contact with boys of his own age, who have since risen to high places in city politics.

When Mr. Teller was fifteen years of age he began to take an interest in theatricals. He joined the Florence Dramatic Club, and played in *The Lady of Lyons* and other pieces with great success. He made the acquaintance of Weber and Fields in his early youth, and later on became the brother-in-law of Lou Fields. He was instrumental in securing the first engagement ever played by Weber and Fields, and the trio have been fast friends ever since.

Mr. Teller spent a good many years in mercantile business. He became manager of an immense establishment, which he conducted very successfully. For a number of years Mr. Teller had been on the lookout for a New York theatre for Weber and Fields, with a view to establishing them in permanent headquarters. The opportunity at last arrived, when they secured the Imperial Music Hall, which they renamed Weber and Fields' Broadway Music Hall. It was renovated and improved in many ways, and opened to the public early in the Fall of 1896, with a first-class stock company of comedians, assisted by a small army of pretty chorus girls. The venture was successful from the start. Each production was an improvement on its predecessor. New stars were engaged; the proprietors gave up traveling and settled down as members of the stock company; the chorus was enlarged; better costumes and more elaborate scenery were provided, and everything possible was done to make the company worthy of the patronage which it has enjoyed, and will enjoy as long as the present liberal management continues.

To Mr. Teller a great deal of the credit for this success is due. He is a careful, conservative man, a good financier, and a thoroughly trained man of business. He went to Europe last Summer expressly to engage Vesta Tilley. He had never been abroad before, but he fell in with the ways of the Britishers, and prevailed on Miss Tilley to sign a contract to play at Weber and Fields' for a long season, and to make a short tour afterward. When her season was over Miss Tilley went back to England with nearly \$40,000 in good American greenbacks.

Mr. Teller has thousands of friends, and his popularity was amply proven on May 29, when he was tendered a testimonial by Weber and Fields. Dozens of the most prominent vaudeville artists volunteered, and the house was packed to the doors with an enthusiastic crowd.

Mr. Teller's latest stroke of genius was the securing of a twenty-one years' lease of the Music Hall property, and a similar lease of the entire Broadway front, from Daly's Theatre to Twenty-ninth Street. It is likely that the present edifice will be replaced by a new theatre within the next two years, which will be equal to anything in New York. The building of it will be carefully supervised by Mr. Teller, who will see to it that everything about the place will be first class, so that the permanent home of the Weber and Fields Stock company will be equal, if not superior, to any place of its kind in the world.

THEATRES AND MUSIC HALLS.

Tony Pastor's.

Tony Pastor is still to the fore with his songs and parodies. His supporting company this week includes Haines and Pettingill, talkers; Montague and West, musical comedy duo; Joe Welch, Hebrew impersonator; Annie Hart, serio-comic; Ben R. Harney and his rag-time melodies; Post and Clinton, comedy duo; the Fremonts, sketch team; Flatow and Dunn, cake-walkers; Hughes and Hughes, in *A Model Husband*; Barton and Ashley, in *The Walking Delegate*; the Loretts, shadowists and necromancers; Daniel and Bessie Kelly, comedy duo, and Ada De Mar, comedienne.

Central Opera House.

Annie Suito, who has not played a local vaudeville date in several seasons, is a top-liner. Wagner and Arnim are retained another week. The list also includes the Schrod-

Brothers, acrobats; Loney Haskell, monologist; Swan and Bamard, comedy duo; Jerome and Alexis, contortionists; Watson and Newton, character change artists, and Lulu Theis, comedienne.

Harlem Music Hall.

An attractive programme includes Fields and Lewis, the World's Trio, Foy and Clark, Frey and Fields, the Nelson Sisters, the Wilson Brothers, Kasten, Ducey and Kasten, Maud McIntyre, and Val Vito.

Keith's Union Square.

Robert Downing changes his bill to a short version of *Ingomar*, in which he is assisted by Charlotte Lambert. Papinta, the myriad dancer, remains as a special feature. Patrice returns in her dainty sketch, *A New Year's Dream*. The other headliners are the Rossow Midgets, with Charlie Rossow in his great soubrette specialty; Hughey Dougherty, comedian, and Fleurette and the Four Fleurs de Lys, dancers. The bill also includes Harrigan, the tramp juggler; the Silvers, illustrated songs; Lowell and Lowell, comedy acrobats; Hill and Whitaker, banjoist and vocalist; Stine and Evans, comedy duo; Mudge and Morton, musical team; Williams and Tucker, comedians, and A. C. Lawrence, ventriloquist. The biograph and the Timely Topics stereopticon are continued.

Sam T. Jack's Theatre.

The entire successful bill is continued, new features being added to the burlesque. The Leading Lady, while Troja, Jennie Yeamans, the Washburn Sisters, Emma Carus, Kitty Palmer, and the Fonti Boni Brothers introduce their entertaining specialties.

Pleasure Palace.

Katie Emmett, the well-known star, makes her continuous vaudeville debut this week in a sketch, assisted by Hubert Sackett. The others are Claude Gillingwater and Edward J. Heron, in their sketch, *My Husband's Mother*; Mlle. Rombello, sand modeler; Mr. and Mrs. Franz Wilczek, violinists; Valmore, the instrumental man; Van and Nobriga, comedy duo; Alex Wilson, ventriloquist; Hayes and Healey, comedians; Guilbert, equilibrist; Lillian Jerome, vocalist, and Don Octavio, slack wire performer. The Edison war-graph is retained.

Proctor's.

Laura Joyce Bell makes her first appearance at this house in her new sketch, *The New Prima Donna*. The Russell Brothers are seen once more as the Irish servant girls. The others are Reno and Richards, acrobatic comedy duo; Silvern and Emerie, gymnasts; Webb and Hassan, hand balancers; Clemence Trio, musicians; Professor Doherty's Poodles; Conroy and McFarland, comedians; Edward J. Boyle, blind musician; Grant and Grant, colored specialists; Taylor and Karcher, comedians; Madge Maitland, female baritone, and McWalters and Tyson, in a dramatic sketch. New pictures are shown on the Edison war-graph.

Koster and Bial's.

Cook's Tour, which has undergone the revising process as usual, with all entertainments of this kind, is in its second week. Marie Dressler has joined the company, and is elaborating a part especially written for her. Josephine Hall, Ada Lewis, Georgia Caine, Eddie Girard, Joe Ott, John Slavin, and others are in the cast. The olio includes Charmion, trapezist; the Rogers Brothers, German comedians; May Belfort, serio-comic; Madame Vetter, globe performer; Langslow, rifle shot on the wire, and Musical Dale, who plays a return engagement. The roof-garden, with the Hungarian Band, affords an opportunity to cool off during the intermissions.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Papinta, who has been the reigning sensation in Boston for ten weeks, made her New York reappearance last week, and, of course, scored a tremendous hit with her marvelous mirror dances. Papinta seems to have made a very close study of the question of lights, and the result is that she goes through her dances enveloped in the prettiest combinations of colors imaginable. The arrangement of the mirrors makes it appear that there are about one hundred Papintas dancing at once, and the delight of the audience is thus increased one hundred fold. Her first dance was done in a stunning costume, with hat and parasol to match, which would create a sensation if worn on Broadway. The other dances were done in the familiar flowing white drapery which in the hands of an expert like Papinta can be made to take almost every shape and form imaginable. The fire dance, with the effect of smoke, produced by steam, was rapturously applauded, and the firmament and lily dances were equally well received. There is no reason why Papinta should not remain for several weeks in New York and make even a bigger hit than she did in Boston. Robert Downing made his first vaudeville appearance in New York, presenting the arena scene from *The Gladiator*, in which he has starred for many seasons. He made a fine appearance in his arena costume, but could afford to train down a little. His delivery is as spirited as it ever was, and the strong lines stirred the audience as they do when the entire play is presented. The names of Mr. Downing's supporting company were not printed on the programme. It does not matter much, however, as none of them distinguished themselves. The star was rewarded with plenty of applause and a hearty recall at the end of the act. The Rossow Midgets made their usual hit in the athletic and boxing act, and one of them, Charlie by name, astonished and delighted everybody by a new specialty which he introduced for the first time in New York. With a little curly blond wig and a cute little dress, he was transformed into a wee soubrette, whose funny little ways simply convulsed the house. He sang "My Doll Is Bigger'n Your Doll," "You've Got to Choose Another Baby Now," and an Irish lullaby with all the proper movements and gestures. His "coon business" was funny enough to make a wooden Indian fall from his pedestal, and his Irish yodeling put the audience into spasms. Frobrel and Ruge made a hit with their comedy work in the air. The three Gardner Brothers were successful in their familiar musical specialty.

Fisher and Carroll's gags and sea lion imitations brought plenty of laughs. Her Burke and McDonald and their trick house proved a pleasing feature. Good comedy and gagging sketches were furnished by Evans and Vidocq, Nelson and Milledge, the Cosmopolitan Trio, and Coakley and Huested. Eckert and Heck, Zimmer and Agnes Baylis were also in the bill. The biograph had some new pictures, and the Timely Topics stereopticon was kept up to date.

KOSTER AND BIAL'S.—Cook's Tour, which is reviewed elsewhere, was produced here last week. The olio was shorter than usual, but was excellent. Charmion, the festive trapeze performer, who has been on the road for several weeks, returned to the scene of her first success, and as she was near the opening of the bill everybody waited after the disrobing part of her act was over, instead of rushing out as they used to do, and they saw her really excellent feats of strength and skill. The Rogers Brothers were in their best form and won any number of encores with their songs and tangle-talk. May Belfort sang two songs very acceptably, one of them being full of the heavy but naughty humor of London. Langslow shot at objects with great accuracy while standing on a slack wire, and Madame Vetter presented her rolling globe act. Max Gabriel's orchestra played excellently, and the Hungarian Band discoursed sweet strains.

OLYMPIA ROOF GARDEN.—A good bill was presented on Monday and Tuesday evenings. The strong arm of the law was brought into play on Wednesday, and the great building was once more in darkness. Inro Fox made his reappearance after a long absence in Europe, and received a warm welcome. He introduced some new tricks and several of his old ones. Paulinetti and Piquo were seen once more in their diverting bar act. The Great Lafayette's imitation of Sousa met with appreciation. Marguerite Sylva's popular songs were applauded to the echo, and the pretty singer had to respond to numerous encores. Carlson, a performer new to New York, made a decided hit in a ladder specialty. He did some very startling work, which will insure him plenty of engagements hereabouts. The Three Franchonetti Sisters, who made their debut here a couple of years ago, proved to be as agile as of yore, and their dancing was applauded. The Four Emperors of Music made hits with their excellent rendition of popular airs. Herbert's dogs performed many pretty tricks. A short version of *War Bubbles*, with Cherida Simpson, Pearl Haight, Marguerite Sylva, Lucy Nelson, Frances Lee, and a large chorus closed a thoroughly pleasing bill.

SAM T. JACK'S THEATRE.—The Leading Lady had its third week of good business, being again varied by the introduction of new specialty people—namely, Troja, the songstress, whose warblings at times have a double meaning; the Washburn Sisters, sprightly comedienne, and Emma Carus, the dramatic contralto. Of old favorites retained there were the Deaves, Kitty Palmer, Florence Wragland, the Fonti Boni Brothers, Fatima, and last but not least, Jennie Yeamans, whose unique act is always eagerly awaited. The company presenting the burlesque improves steadily, and the performance runs most smoothly.

PLEASURE PALACE.—Laura Joyce Bell made her vaudeville debut here last week in a comedieta called *The New Prima Donna*; or, *Up Goes the Price of Milk*. It was written by Owen Davis, who evidently knows more about the price of milk than he does about writing plays. It is to be regretted that Mrs. Bell did not secure a better vehicle for her vaudeville venture than this hodge podge of incidents which begin nowhere and end in the same place. Mrs. Bell struggled valiantly to put some life into the play, but her efforts went for almost nothing. She proved once more, however, that she is an exceedingly clever actress, and if she had just the right sort of play she could remain in vaudeville indefinitely. The characters in this milk-and-water sketch are Jenny Jones, a volatile young woman; Plantagenet Hogge, a manager, and Hans, the landlord of a German boarding house. Herman Hirschberg was the manager, and Collin Varrey the German. A lot of very poor jokes led up to a song by Mrs. Bell and Mr. Hirschberg, in which they illustrate the different styles of acting. This was very well done, but it has been done before in vaudeville by another team. Mrs. Bell's personal success was decided, but her play, in plain language, is no good. If she can secure a good sketch there is no doubt that the patrons of vaudeville will take her to their hearts with enthusiasm. Lottie Gilson, bubbling over with good spirits, was warmly welcomed by her uptown admirers. She introduced a new song called "She Was Bred in Old Kentucky," and also sang "Regular," "The Flag That Has Never Known Defeat," and "Elsie from Chelsea," in German. She was enthusiastically encoored and was made to feel that she had done wisely in going to Europe, as it gave her friends an opportunity to show how much they thought of her upon her return. The great and only Russell Brothers were seen in their original servant girl act, and it is needless to say they scored an emphatic success. Yorke and Adams made their first appearance here as a team in their Hebrew character specialty. Their jokes were thoroughly understood, and their hit was of large proportions. Adele Purvis-Onri captivated everyone with her sweet smile, her pretty figure and her cleverness in juggling and dancing on the rolling globe and posing on a slack wire. Webb and Hassan were applauded for their smart acrobatic work. Carr and McLeod were fairly amusing in a musical comedy sketch. Williamson and Stone introduced some excellent dancing. The Crane Brothers were seen in their Mud-town Rubes specialty. Edward J. Boyle, the blind vocalist and pianist, scored a big hit by his sympathetic rendition of some good ballads. Frances Namon did some excellent work in the bag-punching line, and Hal James danced very neatly. The war-graph is working very nicely, and there were some very interesting pictures shown.

PROCTOR'S.—Helene Mora was the chief attraction here last week, and her magnificent contralto voice was heard to great advantage in the songs with which she made such a hit at the Palace the week before. The little panorama showing the bombardment of Morro Castle was greeted with great enthusiasm, and the star was compelled to respond to several well-merited encores. Charles Kent and Eleanor Berry presented the farce, *Taming a Husband*, by Michael Morton. Mr. Kent was seen in the same piece at this very house

some months ago, when he was assisted by Agnes Proctor. He was as effective as he was on his first visit, and Miss Barry made a distinct hit as the wife who cures her husband of some very disagreeable tricks. Edmond Hayes and Emily Lytton did their travesty on Camille, with its war gags and other trimmings, and followed it with a short scene from *The Gladiator*. Stuart, the male Patti, made the girls stare in open-eyed amazement at his faithful portrayal of their ways and manners. His songs are good, and he made a distinct hit. Vevie Nobriga sang "He Certainly Was Good to Me," with all of her old-time unction, and was liberally applauded. Her partner, Billy B. Van, had a good deal to say about the war, and some of his remarks were very funny. Their four colored boys helped out the act with some dancing and grinning. Leo Dervault rolled from the stage to the flies and down again on his revolving globe, and wore a happy smile all the time. Thomas J. Hefron did some amusing things with the aid of a crutch and his one good leg. J. Stuart Blackton drew some cartoons and explained them in an easy, off-hand way. Others in the bill were the Le-Rois, dancers; Drawee, juggler; Swift and Chase, musical experts, and Guilbert, equilibrist. The Edison war-graph met with favor, and Fred Watson, the pianist, who is pushing Katzenstein and Bernard for the honors, made a tremendous hit with *The Darkies' Dream*, as arranged by himself.

TONY PASTOR'S.—James F. Hoey announced at the beginning of his turn that this is his second time on earth, and his audiences, remembering Hoey's recent illness, forgave the little slips he made during his act. He has not fully recovered as yet, and seemed to have some difficulty in remembering his lines. He presented his familiar monologue, and finished with his very funny "marriage bells" specialty. Joe J. Sullivan and Carrie Webber were seen in their sketch, *The New Man*. Sullivan has few equals as a burlesque Irishman, and his laugh and funny "mugs" brought down the house. Miss Webber was lively and chipper and filled her part of the sketch very nicely. Barnes and Shanon introduced some new songs which scored hits, and their bits of repartee won some laughs. Some of their remarks are as old as the hills, however, and ought to be cut out. Such jokes as "Haven't I seen your face before?" "Yes, I generally wear it that way," should not be used by performers who are as near the top of the bill as these people are. Foy and Clark, assisted by some lively gold-fish and a lighted candle, furnished plenty of diversion while they were on the stage. They are brisk performers, and their recalls were numerous at every performance. Maud McIntyre, who was re-engaged for a second week, was successful with her coon song, but her Irish brogue is sadly out of gear. She ought to take a few lessons from Kitty Mitchell on the proper pronunciation of "green words." The Wood Sisters sang some songs very nicely. The brothers La Moyne and the smart bag-punching dog, which opens their act, made a hit. Horace Golden presented a new illusion, with a very simple apparatus. He succeeded in puzzling everybody by this trick, which is on the vanishing order. His egg-bag and other bits of sleight-of-hand were well received. Derenda and Breen juggled their clubs very neatly. Others in the bill were the three Westons, Wylie and Sanford, Kathryn Pearl, Burto, Byron and Blanche, and the one and only Tony.

CENTRAL OPERA HOUSE.—Maud Raymond put in the fourth and last week of her engagement here, and her popularity showed no lessening. She is a hard worker and earns all her applause. Hodges and Launchmore sang too much and danced too little. Wagner and Arnim were immediate favorites in their operatic selections with culinary setting. Whitlaw and Stewart proved sidewalk conversationalists of more than average ability, and were much applauded. The Rice Brothers were at home on the horizontal bars. Hogan and Glenroy did an alleged comic boxing act. Westor and Bennett sang and illustrated popular songs, with good results. Fred Noble, comedian, and Eta Victoria, contortionist, were the opening numbers on the bill. Large audiences were present every night, and found the cool roof garden adjoining the hall an attractive spot.

HARLEM MUSIC HALL.—Annie Myers made her first local vaudeville appearance in about a year. Miss Myers stays away from us too long. She has a fine voice, a charming presence and a large share of good looks, which combination makes her one of the most attractive and pleasing of artists. The audiences liked her very much, and she had plenty of well-deserved applause. John Kernell, with witty Celticisms and parodies, was also a strong favorite. Juan A. Caicedo executed his difficult wire-walking feats. The Farnum Brothers, acrobats, are unexcelled in their line. Fields and Woolly spoiled their German dialect acts by a too evident laziness and desire to guy the house. The warm weather had apparently affected them. Kitty Baldwin was fairly received in her imitations. Welby, Pearl, Keys and Nellie did some good dancing, and the three men of the outfit appeared later in the evening under the name of the Nondescript Trio, doing a slow black face act. Of Barry and Bannion's Irish sketch the less said the better. It was almost the limit. The new orchestra, under the leadership of Maurice Levi, is a feature, and its well-rendered selections are applauded nightly.

IKE ROSE WILL HUSTLE.

Ike Rose, who went to Europe a few days ago with his wife, Saharet, the dancer, will not lead a life of idleness while he is away. He learned how to hustle during a ten years' connection with the enterprises of Gus Hill, and he will put in his spare time in Europe looking out for novelties suitable for the American market, as well as booking American turns which he thinks ought to please the Europeans. He has been authorized by Edward E. Rice, Charles E. Evans, Weber and Fields, Gus Hill, John D. Hopkins, Charles Salisbury, Robert Manchester, Sam Scribner, Fred Rider, and other managers, to keep a sharp lookout for acts suitable for their attractions. After leaving London Rose will accompany his wife on her tour, which includes Paris, Berlin, Leipzig, Vienna, Cologne, and Munich, with a return engagement in London.

A GREAT RECORD.

The Four Cohans produced their new sketch, *Running for Office*, written by George M. Cohan, at Poli's Theatre, Waterbury, Conn., on Thursday evening, June 9. The

VAUDEVILLE.

SUCCESS BREEDS SUCCESS!

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sketch made a decided hit, and will be the feature of their repertoire from this time on. They signed contracts last week through Joseph F. Vion for a six weeks' tour of the Orpheum circuit, this being a return engagement, beginning June 19. On Aug. 8 they begin a return engagement of seven weeks on the Keith circuit, after which they join Harry Williams' company for the season. If they meet with no accidents, and carry out their contracts, they will have been employed steadily from Aug. 30, 1897, to May 1, 1899, with the exception of the time lost in traveling.

COOK'S TOUR AT KOSTER & BIAL'S.

Extravaganza: book by Joseph Herbert, music by Max Gabriel. Produced June 6.

Timothy Cook	Eddie Girard
Diogenes Doolittle	Joe Ott
Mr. Krawling	Harry Kelly
Dopey De Lome	John Slavin
Phinosa Flakey	Jacques Kruger
Dod Slown	Harry O'Keefe
Measles	Josie Hall
Fanny Frivol	Georgia Caine
Mamie Muggins	Ada Lewis
Arabella	Daisy Dixon

Everything necessary to the scoring of a big success was provided at Koster and Bial's on Monday evening of last week, when Cook's Tour, a "Summer olla podrida," written by Joseph Herbert and composed by Max Gabriel, was presented for the first time. That is, everything was provided except one thing, and that was the very necessary article known as a "book." There was a big cast of favorites, plenty of fine scenery, elegant costumes, and a large chorus of pretty girls, but their presence did not atone for the lack of wit, humor and funny lines. Mr. Herbert is probably not to blame, as he no doubt wrote Cook's Tour on a "rush" order. Judging by his previous work, Cook's Tour certainly could not have taken him more than an hour or two to write.

There is no plot, but, of course, in a piece of this kind one does not expect a consecutive story. The first scene is laid on a pier from which a large crowd of tourists are leaving for Europe. Most of them are members of a theatrical company which is being taken to London by a manager named Mr. Krawling. We next see them on the deck of an ocean steamer, and later in the first act they turn up at the Hotel Cecil, London, on a Paris Boulevard, and in the Moulin Rouge, Paris. In the second act they return to America and disport themselves once more on the steamship pier, after which they visit the anteroom, lobby and ballroom of the Waldorf-Castoria. In each place they seize every opportunity to break into song, there being no less than twenty-five musical numbers in the piece.

The hit of the evening was made by Josephine Hall (billed as "Josie" for this occasion). She was the only one of the cast who spoke her lines and sang her lyrics so that the audience could understand her without straining their ears. She played a part similar to the one she had in The Girl from Paris. Her dialect, and the many cunning little touches which go to make up a part of this kind, were all correct, and in spite of the lines, or rather the lack of lines, Miss Hall's success was emphatic. Eddie Girard must be given credit for some hard work. He did everything he knew how to do, and put a good deal of life into his scenes. The tricks introduced, however, have been done to death in vaudeville. There was a trick house through which Girard and John Slavin chased each other; then there was the table and chair trick which was introduced by Sam Bernard in Under the Red Globe; and, still worse, there was the "limber girl" business, done for years by the De Forests and the La Vellies, and run in as a novelty by Mr. Girard and Miss Hall. It must be said, however, that these three stale ideas were among the best things in the piece. Mr. Girard's business with the chair and table was extremely well done. Joe Ott's monotonous voice was well fitted to the part of Diogenes Doolittle. He won a laugh by diving into a lot of chairs when Miss Hall told him her name was "Measles," but otherwise he didn't have very much to do. Ada Lewis played a wild, weird Western soubrette, which was evidently inspired by close watching of the methods of Johnstone Bennett and Hilda Thomas, who make a specialty of freaks in the serio-comic line. Miss Lewis' dancing was very good, but her voice is the reverse, and it would be well if she refrained from singing. She was accompanied all through the play by a boy dressed as a jockey, and whom she addressed as "Dod Slown." Georgia Caine was the prima donna of Mr. Krawling's theatrical company. She looked very stunning and acted with snap, especially in the Moulin Rouge scene. Daisy Dixon looked very pretty as a demure little Quaker maiden, and danced very nimbly when she became interested in the doings of the gay Parisians. Jacques Kruger walked through the piece as a preaching Quaker. Harry Kelly played the Hebrew manager, Mr. Krawling, but failed utterly to extract any fun out of a part which in more competent hands might have been made the feature of the production. Dopey De Lome, who, with his letter, is now ancient history, was played by John Slavin, who showed an earnest desire to put some life into his part. The others had very little to do except to walk on and off and join in the choruses.

The latter part of the second act consisted of a ballet illustrating the several incidents in the present war. The *Maine* was blown up; the American flag was trampled on by the Spaniards; General Weyer turned a deaf ear to the Cubans' appeals for help; and as a climax General Lee arrived with a detachment of soldiers and marines and captured Havana. The scene closed with an allegorical

picture showing Uncle Sam and John Bull, Columbia and Cuba Libre in a group.

To sum it all up, the production was put on in excellent style, the scenery is pretty, especially the set showing the Moulin Rouge, and several of Max Gabriel's tunes have a merry jingle. The book will probably be revised and rewritten, and when that is done, and done thoroughly, Cook's Tour will be a very pleasing entertainment.

VAUDEVILLE AT CAMP THOMAS.

J. B. Davie, the correspondent of THE MIRROR at Columbus, Ohio, is a member of the Fourth Ohio Volunteers now stationed at Camp Thomas, Chickamauga Park, Ga. Mr. Davie informs THE MIRROR that a new theatre is now being erected in the Park by Manager Frank Burt, of Toledo, who has a contract with the Government for the building and managing of the theatre, which is for the use of the soldiers. Manager Burt conducted his negotiations for the building by telephone, and engaged four hundred men to go to work as soon as he received the order. Vaudeville will be the attraction, two performances a day being given. The house will hold fifteen hundred, and that number of passes will be issued for every performance to the soldiers, so that three thousand can see the merry vaudevillians every day. The cost of building the theatre and the salaries of the performers will be defrayed by the Government. The place will be opened this week, and among those who will try to drive dull care away from the camp are Hilda Thomas and Frank Barry, Robert Hilliard, Mrs. Barlow, and others.

It will be a novel experience for the performers to play to audiences aggregating twenty-one thousand men during a week's engagement, and some of the players will have to hustle in order to make a hit.

While Uncle Sam is about it, he ought to establish a regular circuit like Keith's or Proctor's. He could then take advantage of the opposition managers, graft all the good variety actors into the army, and enlist the golden-haired soubrettes as Red Cross nurses. Think of Lew Dockstader, or George Fuller Golden, or Ezra Kendall doing "two shows a day" and drilling and police work besides for \$13 a month!

And just imagine Lottie Gilson or Kittie Mitchell dressed in a demure gray gown, solacing the inmates of an army hospital with the soothing strains of "Mother Was A Lady" or "Martha Jane Green." And they would not even get the unlucky \$13 a month either, but would have to dress wounds and warble ditties for sweet charity's sake.

The possibilities of vaudeville under the management of Uncle Sam are numerous, and the vaudevillians had better accustom themselves to hard tack and bacon, as there is no telling when they will be called upon to serve their country as artists and soldiers.

BENEFIT FOR OSCAR HAMMERSTEIN.

The troubles of Oscar Hammerstein told of in last week's MIRROR, culminated on Wednesday evening when he was compelled to submit to a decision of the court and vacate Olympia, in which he has an interest of over \$1,000,000, because the insurance company which holds the mortgage of \$900,000 would not give him further time to pay up the interest and taxes, which amount to nearly \$20,000.

Mr. Hammerstein made a persistent fight. Olympia will be sold under foreclosure on June 28, and if the property should bring only enough to pay the mortgage and incidental expenses he will lose his entire fortune of over a million dollars.

A number of Mr. Hammerstein's friends proposed organizing a benefit for him. At first he refused, but finally, seeing the unanimity of the people who were interested in the project, he reluctantly consented. Several meetings have been held, and judging from the enthusiasm shown, the benefit, which will take place on June 29, will be a huge success. The committees include many prominent managers, actors, editors and critics of this city, and they are all taking a very active interest in the benefit. The list of volunteers is very large, and includes artists in every branch of the profession. Some of those who have promised to appear are W. T. Carleton, Edgar Davenport, James Thornton, Julius Steger, Gerome Edwards, Joseph Ott, Arthur Dunn, Jennie Weatherly, Clinton Elder, Milton Royle, Selma Fetter, Matthews and Bulger, Fred J. Enstis, Theodore Babcock, Andrew Mack, Julius Witmark, Helene Tussart, Matthew Ott, Ezra Kendall, Kate Uart, Arthur Cunningham, and Pauline Hall.

It is possible that entertainments will be given simultaneously in every one of the theatres built by Mr. Hammerstein in New York.

NOBLES SEES THE DIFFERENCE.

A MIRROR man met Milton Nobles the other day and the comedian chatted pleasantly on various topics. Among other things, he said: "I feel that I have had a taste of the legitimate again. I have recently appeared for benefits at two of the leading theatres of New York (Borough of Brooklyn). When I entered the dressing rooms and saw the same old ragged remnants of decayed carpets, and the same old black tin looking glass, with its compound fracture and antebellum accumulations, I felt the old times come over me, and when I saw the familiar bath grinning at me through the broken chunks of plaster, and the half-dozen wobbly nails hanging uncertainly to the crumbling walls, I knew I was on my native heath. Had a doubt still lingered, one glance at the venerable white marble wash basin in the



"THE COLORED CHEVALIER."

Ernest Hogan

AN ECSTASY IN EBONY.

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Felix Morris

Keith Circuit in June.

San Francisco, Aug. 21st, for six weeks in Repertoire.

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The Most Elaborate Production of the Age.
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"SUCH A WAR," "IKEY, TAKE THAT SPANISH
UNIFORM OUT OF THE WINDOW, HERE COMES
DEWEY." Yours thinking,
HARRY THOMSON
(Admiral Dewey, "The Hebrew Admiral").

corner would have removed it. The water didn't run and the plug was gone. But the pre-historic layers of imperishable filth still clung confidingly to its sides. The dust and lime on my dress coat and the grease paint frescoes about the walls completed the picture and filled my mind and vocabulary to overflowing, and in the fullness of emotion I cried, "Ye fakes and freaks, I'm with ye, once again."

J. H. STODDART'S PLANS.

J. H. Stoddart, the veteran actor, who is to make his vaudeville debut in One Touch of Nature next week at the Pleasure Palace, will be supported by Rose Tiffany, Myron Calice, and Charles Burke. It is possible, if One Touch of Nature is a success, that Mr. Stoddart may play an immediate return engagement in a condensed version of The Long Strike, in which he made one of the greatest hits of his career. Mr. Stoddart's interests in vaudeville are being looked after by Lowell Mason and Company.

CHAS. H. PRINCE'S GREAT SONG,
"Ma South Ca'lina Rose."

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"I KNEW HER BY THE ROSE."
"SWEET LOVE OF MINE SO TRUE."
"TELL ME THAT YOU LOVE ME ONCE AGAIN."
"THE PICTURE ON MEMORY'S WALL."
Singers are requested to call for professional copies.
WALTER F. GRACE, author and publisher.
Care Marks & Norman, 9th St. and Broadway.

LA PETITE LILLIE
Is a new set comedietta—5 people—A PAIR OF
SLIPPERS, introducing songs, dances, novel features.
Authorized agent, OWEN PERAZZ, Manager Vaudeville
Department, Packard Exchange, 1356 Broadway.

through whom the Proctor engagement was made.

SMALL FIRE AT KOSTER AND BIAL'S.

A small blaze, which might have ended the career of Koster and Bial's Music Hall, started on the roof of the building on Friday evening last, at about half-past six o'clock. A number of men had been at work on the roof getting it ready for the summer season. As they were leaving for the day, one of them noticed smoke coming from a little shed at the Thirty-fifth Street end. He gave the alarm, and the prompt arrival of the firemen saved the beautiful building from destruction. The damage will not exceed \$500.

A QUESTION OF AUTHORSHIP.

An error concerning the farce, Tuning a Husband, in which Charles Kent and Eleanor Barry appeared at Proctor's last week, appeared in nearly all the New York papers. The paragraphs stated that the piece had

been written by Augustus Thomas, whereas it was the work of Michael Morton. Both Mr. Kent and Mr. Morton have been annoyed at the mistake, so THE MIRROR takes great pleasure in setting the matter right so that Mr. Morton may obtain due credit for his work.

CASINO ROOF TO OPEN.

"Rice's Summer Nights" will be the trademark over the roof garden of the Casino this season. Edward E. Rice has kindly consented to assume the supervision of the entertainment, and it is said that he will put on a number of novelties during the warm weather. The season will open on Saturday evening, June 18. John J. Kraham will lead the orchestra, and the bill will include Alice Atherton, in her new specialty, The Singing Watermelon; Nellie Hawthorne, of the Sisters Hawthorne; Edwin French, banjoist; Josie De Witt, violinist; the Clippert Quartette; Jerome Edwards, Helene Tuessart, and Eliza Martens, comedienne; Amorita, an eccentric danseuse, and a double quartette of French acrobatic dancers in the latest things fresh from Gay Paree.

CHANGE OF TITLE.

Claude Gillingwater and Edward J. Heron have been compelled to change the title of their sketch from The Wrong Flat to My Husband's Mother, on account of the danger of having the former title confounded with something similar. They used the new title for the first time during their recent engagement in Philadelphia, and are among the features at the Pleasure Palace this week, and will play a return engagement over the Keith circuit, beginning June 27.

NEW THEATRE IN OMAHA.

Harry Clifford, the hustling Chicago manager, will build a temporary theatre on a vacant lot at the corner of Fifteenth and Davenport Streets, Omaha. It will cost about \$25,000. As soon as it is ready he will put in the burlesque, Little Miss Chicago. Mr. Clifford will establish a permanent theatre in Omaha next season, to be devoted to burlesque.

A NEW SKETCH.

A trial performance was given at Tony Pastor's one afternoon last week of a new musical sketch called The Jolly Beggar, the words and music of which are by Val Voltz. There are four characters in the piece which were doubled by Mr. Voltz and Sadie Handy.

VAUDEVILLE JOTTINGS.

Seymour Howe and Emilie Edwards presented their sketch, My Uncle's Visit, at the Palace, Southampton, during the week of May 18.

Blanche Seymour, on the Inter-State circuit, has made a hit with her sister, Maribel Seymour's, new "kid" song, "Columbia Ann."

A vaudeville entertainment was given last Tuesday at Cherry's, under swell patronage, in aid of the woman's auxiliary of Company L, First Regiment New York Volunteers. Joseph F. Von presented a good bill, including Clara Thropp, James and Bon-Bon, Charles E. Ward, My and Gardner, Harriet Welch, Mabel Stevenson, Anna Wilks, Kattie Baldwin, Lowell and Lowell, Adele Purvis Onri, Tim Cronin, Miriam Jones, Eleanor Carroll, Augusta Holmes, Hans Rosenfeld, Fiedling Roselle, Earl Percy Parks, Amie Rosenfeld, Henry Higgins, Arthur Pryor and Mrs. Charles E. Le Lessor, Mlle. Walder and Mr. Begue.

Rudolph Baumann is now musical director at the Pleasure Palace.

Lottie Gilson will fill an engagement at the Harlem Music Hall next week.

Billy Van, the quint and original minstrel, is finishing a successful ten weeks' engagement with Hopkins and Castle. He is at Ferris Wheel Park, Chicago, this week.

Charles F. Jerome and Clara Bell closed a very successful engagement on the Orpheum circuit on June 12. On their way East they will spend two weeks at Lake Champlain, and will then proceed to Fairhaven, R. I., where they will stay until the opening of their season with the Russell Brothers, which begins on Sept. 18.

M. Rudinoff, the clever French entertainer, who has been extremely successful in America, is playing his last engagement of this season on this side of the ocean at Shea's Garden Theatre, in Buffalo, N. Y., this week. He will sail for Europe next week to rest until the Fall, when he will return to join a high-class vaudeville co. to be sent on tour by Weber and Fields.

Billy McClain writes that the benefit for the Benevolent Order of Colored Performers, which took place recently at the Grand Opera House, Indianapolis, was a great success. During the performance Mayor Taggart, of Indianapolis, presented Mr. McClain with a gold ring encrusted with a buffalo's head, in which a diamond represented the eye. The order for which the benefit was given is conducted on the same plan as the Elks and is known as the United Order of Buffaloes.

Ernest Wilson and Marie Leinster closed a very successful engagement at Poli's Theatre, Waterbury, Conn., last week. They opened at Keith's Bijou, Philadelphia, yesterday.

Mrs. Charles Peters, the well-known legitimate actress, will shortly make her vaudeville debut in a sketch written for her.

Theresa La Mar, the sensational dancer, sprained her ankle while appearing at the Trocadero, Philadelphia, recently, and probably will not be able to do any dancing before the opening of next season.

Rose Sydell's London Belles are at Miner's Bowery Theatre this week and the London Gaiety Girls at the Eighth Avenue, playing supplementary season dates.

Adelman and Lowe made such a hit at the Masonic Temple Roof-Garden, in Chicago, that they have been re-engaged for another week. When they finish in Chicago they go to Omaha.

The Goldsmith Publishing Co., of Bennington, Vt., have issued a new march and two-step called "Uncle Sam." It is being used as dance music by the Potter Sisters.

The vaudeville contingent at Bergen Beach, L. I., this week includes John B. and Estelle Willis, Ben Welch, Ford and Dot West, Belle Darling, Josie Claffin, Vyner and Donna, and Hilda Hawthorne. The Cash Girl is continued in the Casino, with Harry Crandall, Edna Aug. George W. Leslie and others in the cast.

Marie Dressler has joined the Cook's Tour co. at Koster and Bial's.

Corinne will probably make her vaudeville debut in the near future.

Annie Suits, the California prima donna soprano, returned two weeks ago from San Francisco, where she concluded an engagement of eighteen months at the Tivoli Opera House. Several flattering offers have been made her by vaudeville managers and she will probably enter that field the coming season.

A one-act drama, called A Loyal Coquette, was produced at the Grand Opera House, Paris, Ky., on June 1. The scene, according to the programme, was laid in a dressing-room at Proctor's Theatre, in this city.

Charles Horwitz is delighted with the result of a small advertisement he placed in THE MIRROR a

few weeks ago. Through the advertisement he has made arrangements to write for several well-known vaudeville performers, and he has already cleared a handsome profit on his investment in THE MIRROR.

John Russell has bought a home near that of John T. Kelly, at Elmhurst, L. I., where he will rest during the warm weather before opening his season with his brother James in Middletown to Orford.

Frank Latona is said to have made a hit at one of the London music halls in his musical comedy specialty.

A vaudeville performer named Ducey is at the Harlem Music Hall. The artist claims no relationship to the hero of Manila as the names are spelled differently.

Fields and Lewis will take out a burlesque co. next season and expect to bring home a hoghead of money, as they are engaging some very clever people.

Annie Hart, who has not been seen here in some time, is at Tony Pastor's this week.

May Belfort, the English comedienne at Koster and Bial's, has added a few American patriotic songs to her repertoire.

Zelma Rawlston has made a big hit at Athletic Park, New Orleans. Her notices were very flattering and she was the subject of a very interesting interview in the New Orleans Picayune of June 7.

Harry Thompson, who has been "Mayor of the Bowery" for many years, writes that he has enlisted for next season with Tom Mico's City Club Fleet as the Hebrew Admiral. He will rest this summer on his Yiddish farm in Greater New York.

Bonnie Thornton is filling a special engagement this week with Helen Russell's Robin Hood, Jr., co. at the Star Theatre, Brooklyn.

Willis P. Sweetnam returned from Europe last week after filling a successful engagement at the Palace, London.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—The summer season is on in earnest and all the amusement resorts that enjoy the short summer season are open, with the exception of the Great Northern Roof-Garden. So far no one has been daring enough to open this place and it is wise to let it alone, as open air affairs in Chicago do not get much of an opportunity to succeed. The Masonic Temple Roof Theatre has finished the first week of its present season, and although there were no great drawing cards the performance was generally good and the attendance was satisfactory. A little more booming might help things along, and it is quite necessary, as the Weber and Fields co. are rather taking the lion's share of the business, and deservedly. The Temple needs a general renovation, and the few flags distributed about the place do not conceal the dingy walls that are in need of brushing up. Seymour and Lane present a co. this week headed by Billy Clifford and Maud Ruth, who have played so many engagements in Chicago of late that their act is very familiar. Adelman and Lowe play the xylophones in a masterly manner. Lucy Holman Hinchcliffe, a young woman with a very long nose and a deep voice, rendered various selections pleasingly. Powers and Theobald entertain with their skit. Irma Orbanian is also in the bill, together with John M. Turner, the banjoist. Fisher and Carroll are funny. The Edison war-graph concluded the performance with a series of fairly good views.

Hopkins' Theatre has no off weeks at this theatre, Winter or Summer. Colonel Hopkins keeps up the standard. The stock co. present The Great Diamond Robbery in a very finished and praiseworthy manner. The olio is excellent and includes the biograph, Williams and Walker, Oia Hayden, Crimmins and Gore, who create lots of fun; Hayden and the Biograph. Business is good and the house is kept positively cool.

Chicago Opera House: Jay Bial's smiling face is now found at this theatre, as the Haymarket is closed. This will be his headquarters during the summer and this week his bill is full of good things that merit a kind word. Gus Williams is entitled to the place of honor and he is making a big hit in his original bright monologue. His ready wit and clever parodies are pleasantly rendered. Bums and Bums offer their musical act, which has many good points. Mathews and Harris indulge in funny remarks. John World is exceedingly refreshing in his specialty. Charles (Karl) Gardner yodels and brings back recollections of Fatherland, and the Verdi Trio, Baby Lewis, Mona, and Mlle. Pasport, the Kirza-Ners, Ada Morgan, the Booming Trio, Douglas and Ford, Mabel Haselton, Kourou Children, and Doc Snyder.

Ferris Wheel: Those delightful entertainers, Waterbury Brothers and Tenny, are the principal feature. They are thorough musicians and the comedy end of it is crisp and clean. Harry Thompson (the Mayor of the Bowery) is a clever minstrel. Harry Brown, Mabel Harrison, and Gaffney create a lot of merriment. Lorena and Allen are excellent dancers. Billy Van, Alice Gilmore, and Arline Wyatt are also on the programme. If it would continue raining long enough the outdoor resorts might do some business. During the past week the business was only fair.

Sam T. Jack's Opera House: This house is always filled and the show of introducing living pictures has become immensely popular. The burlesque this week is funny and the specialties, headed by Karina, are entertaining.

Notes: Gus Williams has quite recovered from his recent illness—Harry Morris is making his headquarters in Chicago—Ray Allen is also here—Colonel Sanders T. Jack is here wearing a pleasant smile and a very becoming light suit of New York clothes—Manager E. P. Simpson is offering a good vaudeville show at the Chutes.

HARRY EARL.

BOSTON, MASS.—For the present week at Keith's the topliner is Felix Morris, who presents A Game of Cards. He is supported by John Finlay, George Drew, and J. Burwell. Others in the bill this week are the Carl Danann troupe of acrobats, George Evans, A. O. Duncan, Alexander Heindl, the biograph, the Cosmopolitan Trio, Eckert and Heck, Lovenberg's Instrumentalists, the Rio Brothers, the Cullen Sisters, Miles and Raymond, and Professor Giese and the songsters.

The Broadway Girls are at the Lyceum this week, and among those who appear in the olio are Williams and Melburn, Charles Frey, Gilmour and Magee, the Golden Gate Quartette, and Odell and Pearce. The opening part of the programme is a symphony in chocolate and cream, croons and whites uniting in that feature.

At Austin and Stone's this week appear Montague and Evans, Tom Nolan, the Burroughs, the Payne Trio, Kelly and Esple, Morgan and West, Dan Burke, Bryant and Cleaver, the French Troupe Cammerbert, Margie Paxton, the Brothers Corbin, Professor Vbero, the Madison Brothers, and Rose Wolfe.

The burlesque at the Howard Athenaeum this week is Phantasmagoria. There is also a cake walk and an olio presenting Eddie Prasad, Thomas and Watson, Nonpareil Trio, Eugene Ellsworth and Madge Burt, the Comedy Four, Millard and Mantell, Fitzgibbon Brothers, Daisy De Mont, and Lizzie Clifford.

M. J. Keating, the press representative at Keith's, has moved to commodious rooms in the Tremont Street entrance to the theatre.

Robert Downing's Boston debut in the continuous will be the next big feature at Keith's.

JAY BENTON.

WASHINGTON, D. C.—The season at the Lyceum closed Saturday night with Jermom's Black Crook after a fairly good week. Previous to the reopening, the second week in August, the house will be thoroughly redecorated, and new carpets and hangings will be put in. During the past few weeks the space of the summer garden has been occupied by large and airy dressing-rooms, with all the modern conveniences. William L. Bulla, Jr., the courteous treasurer and press agent of the Lyceum, closed Saturday night a five years' engagement, to assume the business management of Fred Irwin's Burlesque co. During his stay at this house Mr. Bulla has been ever attentive and has gone out of his way to extend information and courtesies, and on his closing night was remembered by his many newspaper friends with many little tokens of their esteem. The Lyceum keeps a good man. The only variety place open is the Hotel Lawrence Summer Garden, adjoining the National Theatre. This

is the second summer season, and the second week, and the place is crowded nightly. Under the direction of Manager Sam Gassenheimer a clean and enjoyable entertainment is supplied. Those appearing during the past two weeks were W. L. Thornton, Spaulding and Deane, Slim Slichter, Roseane, and William Corbett. The current week's bill comprises John Ford, Howell Brothers, De Dell, Cal Cohen, and Baker and Smith. David B. Traill, manager of Jermom's Black Crook, closes next week in Philadelphia a forty-two weeks' season which has been very successful. Coal and Wood are a new variety team that write Manager Sam Gassenheimer for time. They claim to do a "hot act"—Low Palmer, the mimic and vocalist, and his clever wife of Mico's City Club, have returned to Washington to spend the summer.

JOHN T. WARD.

PHILADELPHIA, PA.—The week's programme at the Bijou is on a very liberal scale and deserves the immense business attracted to this house in spite of any kind of weather. Rose Coghlan and co. in Washington's Surrender, the biograph with the new war views, Watson, Hutchings and Edwards, Imogene Comer, Adele Purvis Onri, Billy Carter, McNish and Cain, Drawee, Probel and Rugs, Darling Sisters, Barton and Eckhoff, Forbes and Quinn, Freese Brothers, Swain and Downey, and Wilson and Lester are the features.

The Black Crook Burlesque co., which is Manager Jermom's own organization, furnishes the amusement at the Lyceum for the week to fair opening. For week of June 20, Yankee Doodle Girls, as Lillian Tyson, will return to the stage as a star in The Belle of America, a new comedy. She is the wife of Manager Jermom, of the Lyceum.

The following are the vaudeville features at Woodside Park for this week: Lane Sisters, Ida Russell, Gilson and Perry, Joe Bonnell, and the Risley, six Australian acrobats.

S. FERNBERGER.

PROVIDENCE, R. I.—John L. Sullivan and his vaudeville co. did fairly well at the Westminster 6-8. A Trip Across the Ocean opened the olio headed by Emma Carus, the Brownings, Peaching Brothers, Darnody, Mand Detty, Bagley and Lee, the Golden Trio, Ed and Rola White, and Ed White and John L. in a little "set to" closed the show. This closed the season at the house. Treasurer Harry Young and Advertising Agent Dave Fuller, of the Westminster, benched at that house.

The house was well filled with friends of the two gentlemen and the long bill seemed to please all.

H. C. RIPLEY.

SUFFALO, N. Y.—Manager Shea is maintaining the high standard with which he began the season. The bill 6-11 was a splendid one and large houses resulted. The success of the Garden is now an assured fact. Josephine Gassman made a hit in the olio, and the same artists as last week, but they are seen in entirely different turns. The Adams Four head the list and are quite popular. The Main street Vaudeville Park will open 12, with Collins and O'Brien, the Sisters Onri, Gladys Van, Baker and Lynn, and Mae Taylor. Auditorium (Thomas G. Leach, manager): The opening will take place 12, with a long list of well known artists.

SAN FRANCISCO, CAL.—Professor Leonidas and his animals are playing a return engagement at the Orpheum May 26-30, and are as popular as ever. A good feature of this week's bill is the Musical Johnsons, performers on the xylophone. The Lamont Family do most difficult acrobatic feats, and the holdovers, Harry Allister, Colby and Way, Carroll Johnson, the Manhattan Comedy, Ira Krenel, and Al. Leach with his three dancing rousabouts, help to make up an interesting and amusing programme. The house has been filled nightly. There is an attractive vaudeville show at the Chutes Theatre. Mrs. Kockwell, the soprano, the Stanley Sisters, and the biograph war scenes are attracting crowds to Olympia nightly. Foster, Johnson, and touring the Orpheum circuit, will return to San Francisco to accept an engagement at Morosco's Grand Opera House. Rose Snow and Rosa Rixera are expected to appear shortly at the Orpheum.

W. W. KAUFMAN.

KANSAS CITY, MO.—Orpheum (Martin Lehman, director): The final bill of the season, which closed 11, was excellent, and compared favorably with the preceding programme. Barney Fagan and Henrietta Byron in their sketch, introducing their extremely neat and graceful dances and pretty costumes, made quite a hit, and they won numerous recalls nightly. The Deonzo Brothers were a decided novelty. Emmons, Emerson and Emmons were fair. "Boney" Dave Halpin, a Kansas City boy, appeared in a smart tramp specialty. Eva Tanquary, a delightful comedienne, was particularly attractive. The Fagons were fair. Harry Armstrong was warmly received, and Lucy Holman Hinchcliffe, the female baritone, was held over from the preceding week. The theatre was thoroughly ventilated and the temperature comfortable. The present season at this house has been one of uniform success, and the enterprise of the management in preventing high class features has built up a satisfactory patronage and placed the house on a paying basis. This is the first successful high class vaudeville theatre that Kansas City has ever had.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Peck, manager): John J. Burke, the comedian, in their clever comedy, Tricks of the Trade, have delighted large audiences week 6-11. Despite the warm weather the theatre has been well filled and Manager Poli has worn a pleasant smile. A fine acrobatic feature is that of the Rio Brothers. Their act on the flying rings is very startling. The Prentice Trio offer a bright bit of comedy and introduce a clever child. Genaro and Billy, Provo, Fields and Harris, Gordon and Lick, Stuart and Williams, and Casey and Le Clair complete a first-class olio.

MONTREAL, CAN.—Queen's Theatre (Sparrow and Jacoba, managers): The biograph began the second week at the Queen's 6. The Thomson Tots, Bewie Gilbert, and the Leono Family are the other attractions, which go to form a good bill. Theatre Francaise (W. E. Edlin, manager): The second week of the supplementary vaudeville season began at the Francaise 6 to fair business. The Metropolitan Trio, Miles and Ireland, the Vaimore Sisters, and Doherty's Poodles are the headliners. The show is a very good one all round. The Francaise will close for the summer Saturday night 11, when it will be renovated for the coming season, which opens in September. Theatre Royal (Sparrow and Jacoba, managers): The London Sports opened 6 to fair business. The co. contains several of the people seen here last week and a good many new faces. Mildred Howard De Grey in her Tribby dance, the chief attraction. Ned Morrill and Marion Dunn are also good.

MANCHESTER, N. H.—Central Street Theatre (C. M. Shaw, manager): The bill for the week of 6 includes Griff Williams and Viola Melburn, Leopold and McDonald (re-engagement), Edward Marville, John and Jefferys Pandy, John J. Sullivan, Tiltie Russell, Kennedy and James, Smith and Blanchard. Good houses have been the rule.

LOS ANGELES, CAL.—Orpheum (Jacob Rosenthal, manager): The new comedians proved to be all regulars week May 30-3. Gruet, Beers and Gruet were very funny in their acrobatic comedy act. Charles Jerome and Clara Bell caught the house at once in a lively sketch full of bright gags and parodies. Bogart and O'Brien scored with their musical act, and the Savoy comedians, who were the headliners, John W. Benson redeemed himself with a fine impersonation of Mark Hanna and new gags and stories galore. Isabelle Urquhart and Wilmer and Vincent were entertaining in the sketch A Strange Baby. Randy danced cleverly. Business large. Coming attractions: Kerner's Visions of Art, Manhattan Comedy Four, Carroll Johnson. Items: The death of Director-General Walter has made a change in the official force of the Orpheum. Charles Schimpf, who has so successfully managed this house, has been called to San Francisco as secretary and treasurer of the Orpheum circuit, and in addition, will have charge of the estate of his late uncle, Gustav Walter. Charley's pleasant smile and genial manner will be missed by the public, and our loss will be the Bay City's gain. Jacob Rosenthal, who comes here Schimpf as local manager, and Charles Black, of San Francisco, will be the assistant in the box office.

ALBANY, N. Y.—Leland Opera House (F. F. Proctor, manager): J. Autin Fyres, general manager, The co opening 6 was headed by Bert Coote and Julie Kingsley in the amusing farce Supper for Two. The programme opened with John H. Shepley, who is a clever performer. Euma Francis Magre would take better if the latter would retain the dialect. Adelina Rottina sings well. George Evans, "the Honey Boy," is all right in his specialty.

Burke and Andrus and their mule are a combination that brings many hearty laughs. The biograph pictures are pleasing. Milton and Dollie Nobles come with a large co. 13.

ST. PAUL, MINN.—Olympic (John Balestra, prop.): B. Sodin, manager: Week 6-12 opened with good houses. Eddie La Rose's funny comedy, The Arrival of Mr. McSwaney, was presented by the co. in good style. There was an attractive olio by Lillian Hawthorne, Barney and Gracie Flynn, Eddie and Lillie La Rose, Violet Earle, Martha Smith, Mamie Stewart, Nettie Evans, Nellie Boulhan, Ed Le Duc, Sadie Steele, Polly O'Neil, Charles Gardner, and Signor Giovanni. Tivoli (John Straka, proprietor): Concert every evening and Sunday afternoon. Opened week 6-12 to exceptionally large attendance. Stella and Sophia Straka are excellent musicians, and the programme rendered by the Ladies' Orchestra is a taking feature. Dot Darlington and Fred Sanford are clever. Palm Garden Music Hall (A. Weinholzer, manager): The moving pictures and the Russell Sisters are drawing good houses week 6-12. Closed 5.

TOLEDO, O.—Casino (Frank Burt, manager): Clara Morris, supported by F. C. Harriott, in Blind Justice, was the principal attraction week closing 11. Akimoto's Japs, De Vaux and De Vaux, and the biograph furnished the balance of the bill. Business good. Items: O. D. McFadden, manager of Wonderland, has leased the old new McFadden Building, and will open a roof-garden about July 1 with vaudeville.

NEWARK, O.—Idlewild Park Theatre (R. C. Lingafelter, manager): Opened June 1 with T. J. Farron, Edna Bassett Marshall, Jim Quigley, Joseph F. Horitz, Billie and Minnie Ehrrens. Packed houses daily. Week of 6 opened with Diana. The Mirror Queen, Edna Burnham, Rosalie, Collins and Rev. Alf Grant.

HAMILTON, O.—Lindenwald Park (Thos. Smith, manager): Bill for week 6: Stone and Courtney, Fred Roslin, Montgomery and Blake, Gannon Brothers, Foster and Williams, and Mona Dubec's trained animals. Business good.

DULUTH, MINN.—Parlor Theatre (Wm. J. Wells, manager): Business continues excellent at this popular house. Week May 30-4 the entertainers were Fred Sanford, Dot Darlington, the Three Neimoyers, Harry and May Howard, Ruby Atkinson, Mamie Castle, and William J. Wells.

PIQUA, O.—Midway Park (Bert St. John, manager): Week 6-11: Carr and Tourjee, J. A. Trobridge, Hal Stephens, Edward Reynard, Keno and Welch, and the Chapelle Sisters, who made a distinct hit. Business good.

RICHMOND, VA.—Forest Hill Park (Crew and McLaughlin, managers): This popular resort continues to draw large crowds. The bill 6-11 consisted of the same artists as last week, but they are seen in entirely different turns. The Adams Four head the list and are quite popular. The Main street Vaudeville Park will open 12, with Collins and O'Brien, the Sisters Onri, Gladys Van, Baker and Lynn, and Mae Taylor. Auditorium (Thomas G. Leach, manager): The opening will take place 12, with a long list of well known artists.

HARRISBURG, PA.—Parang Park (Harrisburg Traction Co. managers): The Noss Jollities were the attraction week of May 30-4, and gave satisfaction. Attendance fair. This week the Elite Vaudeville Comedy co. are doing well artistically and numerically, and it is one of the best co. that has appeared at this place. The co. consists of Fred Stuber, Charles Leyburn, and Fanny Radcliffe, Tommy West, Will and Irene Myers, and Wah Lee.

LOWELL, MASS.—The summer resorts—Lakeview Park, Willow Dale, and Glen Forest—are open. Hayes' Vaudevilleans, including Addie Favart, the Helstone, Volta, who introduces a trained live wire, and Harry Evans are giving a pleasing entertainment at Lakeview Park week of June 6.

AKRON, O.—Lakeside Casino (Harry A. Hawn, manager): opened in new building with a seating capacity of 1,400 to S. R. O. The bill included the Dawson, Joseph, Lulu and Baby Mae and Louise Kerlin, Mlle. Titania, and Walton and Doyle. The programme will be changed weekly.

SANDUSKY, O.—Cedar Point (G. A. Boeckling, manager): Week 5: Frederick Hallen and Mollie Fuller, Carmonelle and Lucilla, Kurtz, Jones and Walton, and the sweet singer and yodeler, John F. Fortis. For week of 12: The Van Aukens, Frank Cushman, Sisters Chapelle, and Ward and Curran. Business great; performances good; weather fine.

SAVANNAH, GA.—Alhambra Music Hall (Sam Boydell, manager): Week May 30-4: The Golden Amy Lawrence, Gene Glenn, Ada Sweeney, Burke and Gray, McLean and Hall, and Sam Boydell. Business large; programme unsatisfactory. Items: Tivoli Hall (Willy Williams, manager): The programme week May 3-4 was an excellent one. The burlesque, Murphy's Birthday, drew large audiences and scored a big hit, as did the balance of the co., including Jennie Pollard, Margie Queen, Vallie Mayhew, Charmion Sisters, Ella Carlington, the Wambolds, Cook and Boyd, and Willy Williams; business good.

SEATTLE, WASH.—People's Theatre (Jerome K. Smith, manager): Week May 30, Kelly and Violette, Tot Allen, Dolan and Mitchell, Beatrice Lorne, Greenville and Blanchard, and others. The other vaudeville theatres are doing their share of business, presenting attractive entertainments.

COLUMBUS, O.—Minerva Park (J. K. Burke, manager): Week 5-12 this beautiful resort opened to S. R. O. with Belmont and Weston, the Van Aukens, T. J. Farron, Ward and Curran, Goldsmith Sisters, Lavender and Thompson, and the Abner T. J. Farron was given a warm welcome by his many Columbus friends. The Van Aukens made the hit of the performance, being the finest bar performers ever seen here. The Goldsmith Sisters deserve special mention for their clever dancing. The rest of the programme was fair. Week 12-18, Josephine Arthur, the Trocadero Quartette, Marie Heath, Alf Grant, Hady Lowie, Mlle. Rosalie, Louise Kerlin and animated song sheet.

WATERBURY, CONN.—Poli's Theatre (Edward Goodman, manager): The Poli's offered their clever sketch, Money to Burn, Leta and Eddie Maginley, Eldora and Norine, Wilson and Leicester, Ross and Albert Lavelle, and James Richmond Glenroy, week 6-11. One of the best vaudeville entertainments ever seen at this house, to large audiences.

DES MOINES, IA.—Crocker Woods Theatre (Wiley and Black, proprietors): Will open June 20 with vaudeville.

VAUDEVILLE PERFORMERS' DATES.

Aldrich, Charles T.—Palace, London, May 2—Indefinite.

Adelman and Lowe—Masonic Roof, Chicago, June 5-18.

Auber, Louise—Howard, Boston, June 6-18.

Adelade, La Petite—Forest Park Highlands, June 12-18.

Adams, George H.—Harmonica Park, Anderson, Ind., June 13-18.

Arty, Josephine—Minerva Park, Columbus, O., June 12-18.

Anthony, Alice—Howard's, Boston, June 13-18.

Adams, Jessie—Coney Island, Cincinnati, Ohio, June 12-18.

Arnold Sisters—Bergen Beach, N. Y., June 13-18.

Amorita, Alice—Casino Roof, N. Y., June 12-18.

Baker and Lynn—Main Street Vaudeville Park, Richmond, Va., June 13-18.

Barton and Ashley—Pastor's, N. Y., June 13-18.

Bryant and Cleaver—Austin and Stone's, Boston, June 13-18.

Burroughs, The—Austin and Stone's, Boston, June 13-18.

Baker and Randall—Coney Island, Cincinnati, O., June 12-18.

Bartlett and May—Shea's, Buffalo, June 13-18.

Binn and Binn—Opera House, Chicago, June 13-18.

Blooming Trio—Opera House, Chicago, June 13-18.

Bogert and O'Brien—Broadway, Denver, 19-25.

Creighton, Omaha, 26-30.

Bennett, Laura—Midway Park, Piqua, O., June 13-18.

Burto—Atlantic Garden, Waterbury, Conn., June 13-18.

Bloodgood, Fannie—Leland, Albany, June 13-18.

Bell, Laura Joyce—Proctor's, N. Y., June 13-18.

Boyle, Edward J.—Proctor's, N. Y., June 13-18.

Belfort, May—Koster and Bial's, N. Y., June 6-18.

Bryant, Ed—Howard, Boston, June 6-18.

Crimmings and Gore—Hopkins', Chicago, June 13-18.

Cullen, J. L.—Koerner's Park, St. Louis, June 13-18.

Clifford, Lizzie—Howard, Boston, June 6-18.

Carus, Emma—Sam T. Jack's, N. Y., June 6-18.

Clifford and Huth—Masonic Roof-Garden, Chicago, June 13-18, Suburban Park, St. Louis, Mo., June 13-18.

Coghlan, Rose—Keith's, Phila., June 6-18.

Charmon, Koster and Bial's, N. Y., June 6-18.

Comstock and Bial's—Keith's, Boston, June 13-18.

Cartier, Liane—Howard, Boston, June 6-18.

Cushman, Frank—Cedar Point, Sandusky, O., June 13-18.

Chappelle Sisters—Cedar Point, Sandusky, O., June 13-18.

Collins and Breen—Main Street Vandeville Park, Richmond, Va., June 13-18.

Carlin and Clark—Orpheum, San Francisco, June 13-18.

Clemence Trio—Proctor's, N. Y., June 13-18.

Conroy and McFarland—Proctor's, N. Y., June 13-18.

Cutler, Burwell—Keith's, Boston, June 13-18.

Coulson Sisters—Keith's, Boston, June 13-18.

Conyers Sisters—Austin and Stone's, Boston, June 13-18.

Corring Brothers—Austin and Stone's, Boston, June 13-18.

Coulter, Frank C.—Coney Island, Cincinnati, O., June 13-18.

Clafin, Josie—Bergen Beach, N. Y., June 13-18.

Clapper Quartette—Casino Roof, N. Y., June 13-18.

Dougherty, Hughie—Keith's, N. Y., June 13-18.

De Mar, Ada—Pastor's, N. Y., June 13-18.

De Mont, Daisy—Howard, Boston, June 13-18.

Daw Dornas—Keith's, Boston, June 13-18.

Damans, Carl—Keith's, Boston, June 13-18.

Duncan, A. O.—Keith's, Boston, June 13-18.

Dale, Musical—Koster and Bial's, N. Y., June 13-18.

Darlingchange, Belle—Bergen Beach, N. Y., June 13-18.

De Witt, Josie—Casino Roof, N. Y., June 13-18.

Diane—Casino, Akron, June 12-18, Fair View Park, Dayton, O., June 13-18.

Downing, Robert—Keith's, N. Y., June 6-18.

Dunn, Teddy—Howard, Boston, June 6-18.

Drake, Tony—Howard, Boston, June 6-18.

Deming, Viola—Howard, Boston, June 6-18.

De Marr, Madge—Howard, Boston, June 6-18.

Douglas and Ford—Opera House, Chicago, June 13-18.

Emmett, Katie—Pleasure Palace, N. Y., June 13-18.

Ellsworth and Burt—Howard, Boston, June 13-18.

Evans, George—Keith's, Boston, June 13-18.

Edwards, The—Shea's, Buffalo, June 13-18.

Edwards, Jerome—Casino Roof, N. Y., June 13-18.

Edna Wood—Rio de Janeiro, April 9—Indefinite.

Ezler, Carrie—Forest Park Highlands, St. Louis, Mo., June 13-18, Creighton, Omaha, June 13-18.

Eckert and Beck—Keith's, Boston, June 13-18.

Frederick and Lewis—Idlewild Park, Newark, O., June 13-18, Minerva Park, Columbus, O., June 13-18.

Fitzgibbon Brothers—Howard, Boston, June 13-18.

Fields and Salina—Forest Park Highlands, St. Louis, Mo., June 13-18.

Fisher and Carroll—Masonic Roof, Chicago, June 13-18.

Foy and Clark—Harlem Opera House, N. Y., June 13-18.

Fleurbaey and Fleur de Lis—Keith's, N. Y., June 13-18.

Fonti Boni Brothers—Sam T. Jack's, N. Y., June 13-18.

Fields and Lewis—Harlem Opera House, N. Y., June 13-18.

Frey and Fields—Harlem Opera House, N. Y., June 13-18.

Tremonts, The—Proctor's, N. Y., June 13-18.

Flatow and Dunn—Pastor's, N. Y., June 13-18.

Findlay, John—Keith's, Boston, June 13-18.

French, Edwin—Casino Roof, N. Y., June 13-18.

Gardner and Gilmore—St. Louis, Mo., June 6-13.

Gilbert—Pleasure Palace, N. Y., June 13-18.

Gillingwater and Heron—Pleasure Palace, N. Y., June 13-18.

Gassman, Josephine—Proctor's, N. Y., June 20-25.

Grant, Alf—Minerva Park, Columbus, O., June 13-18.

Grant and Grant—Proctor's, N. Y., June 13-18.

Gilmore, Alice—Ferry Wheel Park, Chicago, June 13-18.

Golden, George Fuller—Suburban Park, St. Louis, Mo., June 13-18.

Gehrue Sisters—Koerner's Park, St. Louis, June 13-18.

Gardner, Charles A. and Co.—Opera House, Chicago, June 13-18.

Hinchcliffe, Lucy—Masonic Roof, Chicago, June 13-18.

Hazleton, Mabel—Opera House, Chicago, June 13-18.

Haynes, Gertrude—Casino, Terre Haute, Ind., June 13-18, Fair View Park, Dayton, O., June 13-18.

Howe and Edwards—England—Indefinite.

Harney Sisters—Tremont, Boston, May 23—Indefinite.

Hallen and Fuller—Minerva Park, Columbus, June 13-18.

Hayden, Ola—Hopkins', Chicago, June 13-18.

Hayden and Hetherington—Hopkins', Chicago, June 13-18.

Hughes, Grace—Howard, Boston, June 6-18.

Hill, Lottie—Howard, Boston, June 6-18.

Harrigan, James—Keith's, N. Y., June 13-18.

Hill and Whittaker—Keith's, N. Y., June 13-18.

Howard Lester—Austin and Stone's, Boston, June 6-18.

Heath, Marie—Minerva Park, Columbus, O., June 13-18.

Haskell, Loney—Central Opera House, N. Y., June 13-18.

Haines and Pettigill—Pastor's, N. Y., June 13-18.

Hart, Annie—Pastor's, N. Y., June 13-18.

Harvey, Ben R.—Pastor's, N. Y., June 13-18.

Hughes and Hughes—Pastor's, N. Y., June 13-18.

Hayes and Healy—Pleasure Palace, N. Y., June 13-18.

Hirschberg, Hy.—Proctor's, N. Y., June 13-18.

Heindl, Alexander—Keith's, Boston, June 13-18.

Holmes and Waldron—Coney Island, Cincinnati, O., June 13-18.

Hawthorne, Hilda—Bergen Beach, N. Y., June 13-18.

Harding and Ah Sid—Shea's, Buffalo, June 13-18.

Hawthorne, Nellie—Casino Roof, N. Y., June 13-18.

Jerome and Alexis—Central Opera House, N. Y., June 13-18.

Jerome, Lillian—Pleasure Palace, N. Y., June 13-18.

Joe Quintette—Forest Park Highlands, St. Louis, Mo., June 13-18.

Kelly and Grey—Pastor's, N. Y., June 13-18.

Kerlin, Louise—Minerva Park, Columbus, O., June 13-18.

Kasten, Ducey and Kasten—Harlem Opera House, N. Y., June 13-18.

Kelly, Daniel and Bessie—Pastor's, N. Y., June 13-18.

Koke, Princess—Austin and Stone's, Boston, June 13-18.

Kelly and Eaple—Austin and Stone's, Boston, June 13-18.

Kinsner, The—Opera House, Chicago, June 13-18.

Kosuro Children—Opera House, Chicago, June 13-18.

Kurtz—Rivawatha Park, Mt. Vernon, O., June 13-18.

Idlewild Park, Newark, O., June 13-18.

Karina—Sam T. Jack's, N. Y., Indefinite.

Keno and Welch—Lagoon Park, Cincinnati, June 13-18.

Loretta, The—Pastor's, N. Y., June 13-18.

Leslie, Nettie—Howard, Boston, June 6-18.

Lorenson and Allen—Ferry Wheel Park, Chicago, June 13-18.

Langslow—Koster and Bial's, N. Y., June 6-18.

Lovenbergs, The—Keith's, Boston, June 13-18.

Lawrence, A. C.—Keith's, N. Y., June 13-18.

Leslik, Hadj—Minerva Park, Columbus, O., June 13-18.

Lowell and Lowell—Keith's, N. Y., June 13-18.

Lambert, Charlotte—Keith's, N. Y., June 13-18.

Lewis and Ernest—Forest Park Highlands, St. Louis, Mo., June 13-18.

Lewis, Baby—Opera House, Chicago, June 13-18.

Marion, Harry S.—Harlem Music Hall, N. Y., June 13-18.

Montague and West—Pastor's, N. Y., June 13-18.

Maitland, Madge—Proctor's, N. Y., June 13-18.

McWalters and Tyson—Proctor's, N. Y., June 13-18.

Millard and Mantell—Howard, Boston, June 13-18.

Morris, Felix—Keith's, Boston, June 13-18.

Miles and Raymond—Keith's, Boston, June 13-18.

Madison, The—Austin and Stone's, Boston, June 13-18.

McCoy and Murry—Austin and Stone's, Boston, June 13-18.

Morgan and West—Austin and Stone's, Boston, June 13-18.

Martens, Elsa—Casino Roof, N. Y., June 13-18.

McIntyre and Heath—Forest Park Highlands, St. Louis, Mo., June 13-18.

Marshall, Edna—Bassett—Koerner's Park, St. Louis, Mo., June 13-18.

Mathews, Zoe—Koerner's Park, St. Louis, June 13-18.

Morgan, Ada—Opera House, Chicago, June 13-18.

Mowatt Trio—Masonic Roof, Chicago, June 13-18.

McCarthy and Reynolds—Lagoon Park, Cincinnati, June 13-18.

Morrill, F. C.—Howard, Boston, June 13-18.

Musical Johnstons—Orpheum, San Francisco, May 30-June 18.

Mudge and Morton—Keith's, N. Y., June 13-18.

Myers, Annie—Harlem Music Hall, N. Y., June 6-11.

McIntyre, Maud—Harlem Opera House, June 13-18.

Mudge and Morton—Keith's, N. Y., June 13-18.

Keith's, Boston, 20-25.

Murphy, Sam—Austin and Stone's, Boston, June 6-18.

McBride, Kate—Howard, Boston, June 6-18.

Matthews, Kate—Howard, Boston, June 6-18.

Matthews and Harris—Opera House, Chicago, June 13-18.

Nichols, Ethel—Howard, Boston, June 6-18.

Norma, Madge—Howard, Boston, June 6-18.

Noian, Tom—Austin and Stone's, Boston, June 6-18.

Nossey, The—Shellport Park, Wilmington, Del., June 13-18.

Nobles, Milton and Dollie—Leland, Albany, June 13-18.

Nelson Sisters—Harlem Opera House, N. Y., June 13-18.

Norton, Maud—Howard, Boston, June 13-18.

Nonpareil Trio—Howard, Boston, June 13-18.

Onri, Adele Purvis—Keith's, Phila., June 13-18.

Orhasany, Irma—Masonic Temple, Chicago, June 13-18.

Olive, Madame—Shea's, Buffalo, June 13-18.

Ori Sisters—Main Street Vandeville Park, Richmond, Va., June 13-18.

Oompa, Don—Pleasure Palace, N. Y., June 13-18.

Papina—Keith's, N. Y., June 6-18.

Powers and Theobald—Masonic Roof-Garden, Chicago, June 13-18, Ferris Wheel Park, Chicago, June 13-18.

Patrice—Keith's, N. Y., June 13-18.

Pinand, Ed—Howard, Boston, June 13-18.

Palmer, Kitty—Sam T. Jack's, N. Y., June 13-18.

Post and Clinton—Pastor's, N. Y., June 13-18.

Payne Trio—Austin and Stone's, Boston, June 13-18.

Perry and Burns—Shea's, Buffalo, June 13-18.

Perry, Lillian—Shea's, Buffalo, June 13-18.

Passport, Mons and Milo—Opera House, Chicago, June 13-18.

Roscoe Midgels—Keith's, N. Y., June 6-18.

Rogers Brothers—Koster and Bial's, N. Y., May 18-June 18.

Rigby, Arthur—Phoenix Hill Park, Louisville, Ky., June 13-18.

Reno and Richards—Proctor's, N. Y., June 13-18.

Robinson-Baker Trio—Palace, London, Eng., April 11—Indefinite.

Russell Brothers—Proctor's, N. Y., June 13-18.

Rio Brothers—Keith's, Boston, June 13-18.

Ripley, Tom—Howard, Boston, June 6-18.

Richmond, Mamie—Howard, Boston, June 6-18.

Ramza and Arno—Lagoon Park, Cincinnati, June 13-18.

Rajan—Lagoon Park, Cincinnati, June 13-18.

Rombello, Madame—Pleasure Palace, N. Y., June 13-18.

Rosalie—Minerva Park, Columbus, Ohio, June 13-18.

Rodney, Professor—Austin and Stone's, Boston, June 13-18.

Rudloff—Shea's, Buffalo, June 13-18.

Satsuma—Hopkins', Chicago, June 13-18.

Sully, Lew—Suburban Park, St. Louis, June 13-18.

Seamon and Moore—Koerner Park, St. Louis, June 13-18.

Summer—Engel—Klondike Park, St. Louis, June 13-18.

Seymour, Blanche—Idlewild Park, Newark, O., June 13-18.

Sayles, Doc—Opera House, Chicago, June 13-18.

Smith and Fuller—Casino, Toledo, June 13-18.

Sonic Roof, Chicago, 20-25.

Sabel, Josephine—Lagoon Park, Cincinnati, June 13-18.

Silvera, The—Keith's, N. Y., June 13-18.

Stearl, Proctor's, N. Y., June 6-18.

Schroder Brothers—Central Opera House, N. Y., June 13-18.

Suits, Annie—Central Opera House, N. Y., June 13-18.

Swan and Bamard—Central Opera House, N. Y., June 13-18.

Stine and Evans—Keith's, N. Y., June 13-18.

Sackett, Hubert—Pleasure Palace, N. Y., June 13-18.

Silvern and Emmer—Proctor's, N. Y., June 13-18.

Shannon and Gordon—Austin and Stone's, Boston, June 13-18.

Sullivan and Weber—Shea's, Buffalo, June 13-18.

Troja—Sam T. Jack's, N. Y., June 6-18.

Thompson, Harry—Ferris Wheel Park, Chicago, June 13-18.

Thomas and Watson—Howard, Boston, June 6-18.

Trocadero Quartette—Minerva Park, Columbus, O., June 13-18.

Thesis, The—Central Opera House, N. Y., June 13-18.

Taylor, Mae—Main Street Vandeville Park, Richmond, Va., June 13-18.

Taylor and Karcher—Proctor's, N. Y., June 13-18.

Thurax, Louis—Austin and Stone's, Boston, June 13-18.

Tueart, Helene—Casino Roof, N. Y., June 13-18.

Turner, John W.—Masonic Roof, Chicago, June 13-18.

Urquhart, Isabelle—Orpheum, Los Angeles, June 6-18.

Valmore, Fred—Palace, N. Y., June 13-18, Proctor's, N. Y., 20-25.

Verone, Ernie—Casino, Toledo, O., June 13-18.

Van and Nobliga—Pleasure Palace, N. Y., June 13-18.

Van Aukens, The—Cedar Point, Sandusky, O., June 13-18.

Vetter, Madame—Koster and Bial's, N. Y., June 6-18.

Verdi Trio—Opera House, Chicago, June 13-18.

Van, Gladys—Main Street Vandeville Park, Richmond, Va., June 13-18.

Vino, Val—Harlem Opera House, N. Y., June 13-18.

Van Dell, Violet—Howard, Boston, June 13-18.

Vhero—Austin and Stone's, Boston, June 13-18.

Vyner and Donna—Bergen Beach, N. Y., June 13-18.

Van, Billy—Ferry Wheel Park, Chicago, June 13-18.

Warren, Alice—Howard, Boston, June 6-18.

Weber, John—Howard, Boston, June 6-18.

Weir, Carrie—Howard, Boston, June 6-18.

Wilson, Olive—Howard, Boston, June 6-18.

Williams, Ella—Howard, Boston, June 6-18.

Williams and Walker—Hopkins', Chicago, June 13-18.

Weber and Fields—Pousse Cafe Co.—Grand, Chicago, June 5—Indefinite.

Waterbury Brothers and Tenny—Ferris Wheel Park, Chicago, June 13-18.

Webb and Hassan—Proctor's, N. Y., June 13-18.

Watson, Hutchings and Edwards—Keith's, Phila., June 13-18.

Williams, Gus—Opera House, Chicago, June 13-18.

Masonic Roof, Chicago, 20-25.

World, John W.—Opera House, Chicago, June 13-18.

Wilson, Al—Leland, Albany, June 13-18, Pleasure Palace, N. Y., 20-25.

Williamson and Stone—Palace, N. Y., June 6-18.

Williams and Tucker—Keith's, N. Y., June 13-18.

Ward and Curran—Cedar Point, Sandusky, O., June 13-18.

Wagner and Arnim—Central Opera House, N. Y., June 13-18.

Watson and Newton—Central Opera House, N. Y., June 13-18.

Wilson Brothers—Harlem Opera House, N. Y., June 13-18.

Welch, Joe—Pastor's, N. Y., June 13-18.

Webb, Margaret—Shea's, Buffalo, June 13-18.

Walczeh, Mr. and Mrs. Franz—Pleasure Palace, N. Y., June 13-18.

Wilson, Alex W.—Pleasure Palace, N. Y., June 13-18.

Wells, Rose—Austin and Stone's, Boston, June 13-18.

Willis, John B. and Estelle—Bergen Beach, N. Y., June 13-18.

West, Ford and Dot—Bergen Beach, N. Y., June 13-18.

Welch, Ben—Bergen Beach, N. Y., June 13-18.

Windom Quartette—Masonic Roof, Chicago, June 13-18.

Yeaman, Jennie—Sam T. Jack's, N. Y., June 13-18.

Young, Allie—Saginaw, Mich., June 13-18.

THE COMMODORE.

William L. Roberts' naval drama, *The Commodore*, will have its first production on any stage at the Lincoln Theatre, Chicago, in August. The play is based upon the Spanish-American War and the scenes are laid at Matanzas. A number of startling scenic effects will be introduced which, it is said, will make a sensation. A large cast is being engaged. The scenery and effects are being made and painted by Masonry, Young and McGree, of Chicago. The printing is by the Greve Litho Company. Daniel E. Lester will direct the tour, which will embrace the large cities. Mr. Roberts, the author of the play, has been starring for the past four years in Faust and Don Cesar de Bazan. L. O. Martin, the proprietor of the production, is sparing no expense to make the tour of *The Commodore* a success.

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Clara Rainford, whose value as a reliable actress has never been questioned, makes a hit as Alvin Starlight in *What Happened to Jones* at the Columbia this week. The part is one easily overcome and near to burlesque, and it is therefore especially creditable that she plays it legitimately and wins just honors for quiet and effective merit. —*San Francisco Music and Drama*.
Miss Rainford's old maid inclined to be romantic was flawless. —*Santa Rosa Daily Republican*.
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Hardee Kirkland, as Benton Arrelsford, shows himself to be an actor who can do his best with a most thankless part and that "best" is excellent. Mr. Kirkland is the most natural stage villain seen here in a long time.—Buffalo, N. Y., Express.

The best work done last night was by Hardee Kirkland as Arrelsford, the confederate secret service officer. Mr. Kirkland's work in the telegraph scene was one of the most natural, yet artistic bits of work seen here in many a day.—Albany, N. Y., Express.

Hardee Kirkland in the part of Benton Arrelsford, of the Confederate secret service, practically the villain of the piece, but who is really doing his duty with a tinge of self-interest, was excellent, showing a force and truth, especially in the arrest scene, which called forth warm applause.—St. Paul, Minn., Pioneer Press.

Hardee Kirkland as the villain, or loyal Confederate secret service man, as one chooses to regard him, certainly realized the possibilities of his role and in intensity and realism at times exceeded the hero.—Buffalo, N. Y., Times.

Mr. Hardee Kirkland, a character actor of force and ability, gave an exceedingly strong characterization of the part of the Confederate secret service officer. No other character was more effectively presented.—Atlanta, Ga., Journal.

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It was worth a wade through the mud and drizzle, it was worth a good soaking, and it was worth more than all that to hear "Miss Francis of Yale" last night. The farce is one of the delightful surprises of the year. It is, to quote the apt description of the gallery gamin, "a bully show by a bully company." It is clean and yet hilarious; dainty and at the same time side-splitting; farcical, yet free from a suggestion of horse-play with which farce has come to be associated. As for the company which gives it, every one is an artist.—Salt Lake Tribune, May 3.

More irresistibly funny than "Charley's Aunt" and abounding in the same superlative absurdities, connecting and presenting themselves so naturally that the absurdity is lost sight of, such a comedy is "Miss Francis of Yale." Michael Morton's latest and best production, which Victoria theatregoers had the pleasure of witnessing last night. Intensifying the pleasure was the fact that the presenting company was Brenton Thorpe's original organization of players, among whom there is not one who is not an artist in his or her chosen line of work. The fun throughout is so fast and furious that analysis is impracticable and laughter unrestrained the only criticism.—Victoria Colonist, B. C., May 15th.

It is vastly diverting and we find ourselves leaving the theatre in a heartily mirthful frame of mind and with no feeling of self-condemnation or sacrifice of self-respect. Its complications are ingenious and original, its action is rapid and its story abounds in well devised surprises. "Miss Francis of Yale" is jolly good fun.—GEORGE GOODALE in Detroit Free Press, March 4th.

"Miss Francis of Yale" is a clever, sparkling bit of fun as grotesquely improbable as "Charley's Aunt," and equally convincing. The title role, of course, is the star part, and is handled with that droll humor and self-confidence which makes Etienne Girardot so refreshing.—Chicago Dispatch, Jan. 31st.

The second act closes in uproarious confusion and merriment. For complications the third act even goes one better than the second, and Frank's, or really "Miss Francis of Yale's" comic difficulties must be seen to be understood and enjoyed.—New York Journal, Nov. 9th.

Kept the large audience at the Columbia in a continual roar last night. The sequence of acts presents a crescendo of fun. The last act is a real triumph of farce.—The Times, Washington, Dec. 7, 1897.

The interest never flags even for a moment. It might be described as one almost continuous laugh from beginning to end.—The Times-Democrat, New Orleans, Dec. 20, 1897.

The many complications are funny and created roars of laughter, and the dialogue is excellent. The bedroom scene in the third act, where the young student is discovered by his chums, was the hit of the evening.—New York Press, Nov. 9th.

"Miss Francis of Yale" provokes the laughter that makes aching sides, and aids digestion.—St. Louis Post Dispatch.

"Miss Francis of Yale" will develop a laugh in mid winter after a bad dinner.—St. Louis Republic.

The new comedy convulsed the house at the Olympic Sunday night.—St. Louis Chronicle.

A fine audience was seen at the Grand Opera House last night, laughing all the evening at the merry farce comedy called "Miss Francis of Yale."—New Orleans Picayune.

If the sage be right when he says "Laughter is an external expression of joy, which promotes digestion and circulation, and enlivens the vital power of every organ," then, not one of the audience at the Winnipeg theatre last night should suffer from impaired digestion for some weeks. "Miss Francis of Yale" is full of fun both fast and furious. Not "fast" in the up-to-date sense, for ludicrous as are the situations, this farce-comedy is clean and wholesome.—J. J. CONKLIN in Manitoba Free Press, June 2d.

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